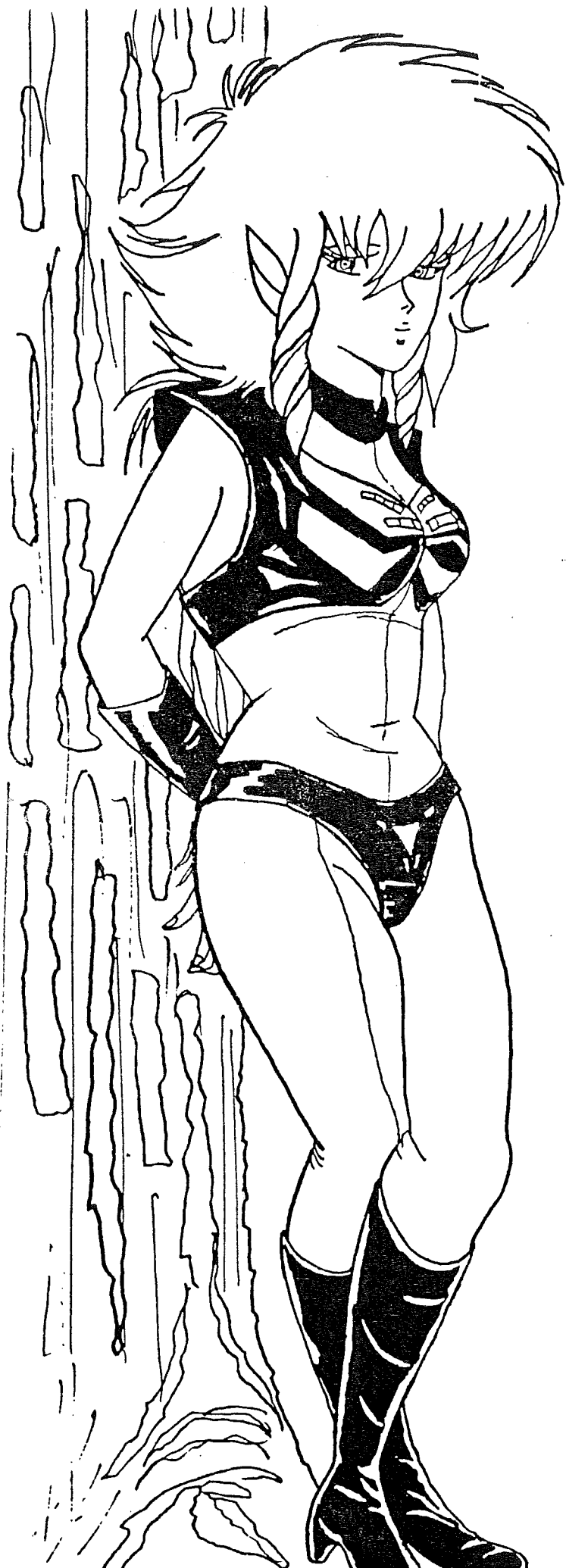


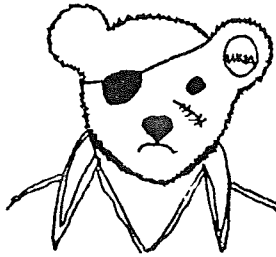
EDC MONOPOL



NOVA 9

TABLE OF CONTENTS

Page		Page
Opening Editorial.....	1	31 Article: Star Blazers/Argonautica
Letters page.....	2	42Poetry Page
Manga: Jet Jaguar.....	6	43Review: Lenman TV Series
Story: "The Untold Story".....	12	48Lyrics: Star Blazers
Speed Racer Trivia Quiz.....	18	50Tech Report: Yamato Systems
Article: Robotech Timeline.....	21	51Next Issue
Story: "Visitor".....	24	52Art Credits
Feature: "What's That Say?"....	27	



STAFF: Editor: Tommie Dunnam; Typist: Kelli Wakefield; Graphic Coordinator: Tommie Dunnam; Writers: Joe Brubaker, Tommie Dunnam, Jorge Frank, Richard Halada, Lynn Hayes, Mark Kodai, T. Wendell Martin, Kenneth Mayes, David Merrill, Pat Munson-Siter, Mark Sipe, Julie Tharp, Darrin Towers, Logan Wayfinder; Illustrators: Bob Allen, Lian Chu, Tim Collier, Ben Dunn, Trent Hix, Margaret Hastedt, Lynn Hayes, Don Jump, Brad Lucido, Lee Madison, Jamie Mathews, Kenneth Mayes, Vanessa Okita, Pat Munson-Siter, Dave Sim, Julie Tharp, Darrin Towers, Debra Vorgias, Logan Wayfinder, Ted Woltering.

NOVA is the official clubzine of the Earth Defense Command. All material contained herein is Copyright ©1987 by the Earth Defense Command. The name "Star Blazers" and all related designs thereof are ©1987 by Westchester Films, Inc. All other program, character and related names and designs are ©1987 by the respective owning companies. The EDC, and Nova, therefore, are of non-profit nature and in no way intend to infringe upon the rights of the various studios or their licensees. Contributions to NOVA, whether material or monetary, are welcomed and appreciated. NOTE: the opinions expressed herein are those of the individual authors, and not necessarily those of the EDHQ, Nova Staff, or the EDC as a whole, unless otherwise specified. No reprinting of any material contained herein is allowed without the written consent of the EDC Headquarters and/or the individual author. Address for the Earth Defense Command is: P.O. Box 515942, Dallas, TX 75251-5942.

EDITORIAL

A BEAR'S RAMBLINGS

-by Tommie Dunnam (a.k.a. Captain Barlock, Hoka-at-Large)

Greetings all. Welcome to Issue #9 of NOVA, a grand experiment to see how much can be contributed by the membership. I think I received quite a bit of good information and some nice artwork. I apologize for the delay in getting this out to you but I had problems with computers and disk drives dying, having to be sent off to be repaired, and then when they came back, they died again. I wish to express my appreciation to everyone who has contributed and to MKW for her assistance in finally getting this thing printed (i.e. typed). She is a very dear friend and provided lots of support and information on how to do this (she keeps wanting to move the pictures!). The cover is also an experiment. If you like the way that it came out looking, let us know, it was an attempt to try a different approach to the layout. I regret that some material was not used due to the fact that it has been published (sometimes a number of times) in other publications, and we were trying to show you new things that hadn't been seen



before. I know that in a couple of places we've succeeded because the art was done specifically for this issue. Also due to some comments and complaints we have gone back to a larger typestyle to make it easier to read. We do read the letters, and we do listen to people's comments when constructively presented. Read and enjoy this issue of Nova! (Any brickbats or bombs to be mailed to the Post Office Box in care of Captain Barlock).

LETTERS

These letter excerpts are the opinions of the individual authors alone, not necessarily those of the staff of Nova, or the EDC Headquarters. Answers to letters are printed where necessary.

Dear Nova Editors:

Hi, this is the first, and definately not the last letter that I'm going to write to you.

I hate to pick on you people, but you made a small mistake in Nova #7. The mistake was in "From the Editor's Desk". The mistake was when Derek said that we made our newsletter, Astra. Derek got the stuff that we, Space Battleship Iscandar, did, backwards.

Astra is the chapter's magazine, currently on hiatus,(Booo) and Katana is the chapter's newsletter(yeah), but that's okay Derek, we understand what you meant.

Other than that little tiny mistake, Nova #7 was the best one I've seen in a loooong time. I loved the front and back covers of Nova #7, I hope you can continue making covers that look like #7, because I personally loved them. You editors made Nova #7 look very professional, and I like that. I also like how you made the last page with pictures for the next issue of Nova.

I thought I'd write and give you editors all the encouragement that I possibly could so you can make more issues like Nova #7.

As you can tell, I loved Nova #7. Anyway, I remember a time when we put out our magazine, Astra, we got all kinds of support, saying that our magazine was almost as good as Nova. But now, looking at Nova #7, I can't see really how Astra even comes close to Nova.

Well, I've got to go, keep up the good work people, you're doing really good.

Bye.

Mark Kodai, Dep. Capt. Space Battleship Iscandar.

** Sorry about the error, Mark, and thanks for the kind words, but there's still a little something we're unclear on - what did you think of Nova #7? (ha, ha! poke, poke, nudge, nudge, wink, wink...)**

Dear Derek:

....In future lettercols I think it would be a good idea to not only print the entire letter (instead of just excerpts, as in #8), but to try and print more letters as well. There were two very nice pieces of art in #8, the cover by Lory White, and the Anime Bitjitsukan - "Macross" by Logan Darklighter. I was not very impressed with the Mike Leeke back cover, as I have never liked any of the art in the Robotech comics. I feel that Lory and Logan could do a much better job of drawing those comics than Mr. Leeke, Mr. Vokes, or Mr. Byers. As for the Macek interview, it was all right. I have never particularly liked what Mr. Macek does, though. It seems he is taking two or more unrelated Japanese series, tying them together, altering the plot (Southern Cross!), editing, making



dialogue as lame as he possibly can, and then nationally airing it. Have you seen the preview for Megazone 23/Robotech: The Movie? Atrocious!

Oh, yes, I have one last question: Is Meri/Kelli's middle name Kelli, or is it just assumed? Which does she prefer to be called?

Thanks.

Capt. Joe Brubaker, Space Battleship Musashi II, 195 The Alameda, San Anselmo, CA 94960. (Yes, it's okay to print my full address!)

** Well, Joe, the reason we don't generally print all of a letter, is that many comments regarding the EDC and Nova, are intermixed with personal letters which contain things that don't necessarily need to be printed - like one's latest car breakdown, loveslives, etc., (Nova Soaps?) etc., and things that members as personal friends will tell us. Also, many letters we receive are multiple pages long, and we just don't have the space to print everything. We print as many letters as we can, and will try to include as much of a letter as possible in the future, but we like to save space for the fun stuff like articles and artwork as well. We've seen the Megazone 23/Robotech: The Movie. Parts of it we were very impressed with, parts of it we wanted to throw eggs at. As far as your question about Meri/Kelli's name, her full legal name is Meri Kelline Alexander-Wakefield, so both names are both proper and correct. Family and local friends know her as Meri, however, at her work, and generally for club purposes, Kelli is her accepted name. (typist's note: I've been known to answer to 'hey you', among other less-polite things too, on occasion!) **

RE: Nova

I would like to comment on the pitch and type used for Nova 6 and 7. Although I am on HQ Sub-staff, I want my opinion printed in Nova. I feel that the typestyle of Nova and also that used for Sunburst is too small to be readable without using a magnifying glass.

In my opinion, I would rather pay more for my Novas and have a larger, more readable one, like #7, than to pay for a copy that I can't read. I would like more in the Nova 7 size and pitch.

Lynn Hayes, Commander's Aide, EDHQ

** How's this for better typestyle? Note: Due to work-related time problems, Lynn is no longer on HQ Sub-staff, but Deputy Captain of the Space Battleship Tokimatsuri (Dallas). **

To Whichever Wakefield Reads Such Letters (Probably Kelli),

.... Please continue to produce decent Novae. If you don't have anything worthwhile to put out, don't just fill it with junk, hold out for something good. If money is a problem, quality wins over quantity (20 good pages beat 40 garbage ones anyday).

Re: lack of member contributions - we're having the same trouble with our newsletter, Arale, though it looks like things will be picking up soon. We try to keep it on schedule, and have succeeded up to now. Hopefully the Arcturus "crew" will be sufficiently happy with getting Arale's on time that they won't mind late Novae.

You mentioned in the letter section that only initials, city and state would be used, unless okayed. I stand by my words - I won't faint if my name is known, so that's fine. However, listing bunches of addresses seems somewhat cumbersome. I suggest simply stating the chapter that the member is in, and perhaps the city and state. Printing a list of chapters and their HQ addresses in each issue seems called for anyway, perhaps along with current numbers of members. This would be useful and interesting, but may be too cumber-



some to be implemented. In any event, printing my name and address is fine with me.
....san, ni, ichi, wapu!

Wendell Martin, of Space Battleship Arcturus, 115 Sterrett Ct. Apt. 63, Birmingham,
AL 35209.

** As far as chapter listings go, they are listed in Whispers of Iskandar on a fairly regular basis, so check there for your chapter listings. I still like that plural for Nova - Novae. **

To the Editor:

The two attached pages are my contribution to Nova 9, a Robotech timeline. (see later in this issue). There were two deadlines printed in Nova 7, June 6 and June 15, so I banked on the second. The only EDC member I know is Logan Darklighter, and I first told him about this little project at the Austin Fantasy Fair in April. Tell Logan he should've gone to the Starlog Festival in Houston instead - there was a writer from Harmony Gold there who couldn't resist giving out secrets from the new Robotech II: The Sentinels episodes, most of which I related in my article. If the info is too sensitive (or the article's too long) you can cut it out; if the article is still too long you can cut my parenthetical thoughts after each date - they are only there for justification, in case anyone wonders where the !*@#%\$& I got some of these dates from.

Is anyone else as disappointed in Robotech Art I as I was? I'm sorry - maybe my expectations were too high. Robotech was released well over a year ago, and I first heard about the book last November. After a wait like that I was expecting a work of genius rivalling the Macross movie book. Instead, I got a book that was "merely" pretty good. I don't want to come down too hard on the book, since co-author Ardith Carlton is an EDC member, but here are my major criticisms:

Chapter 1: Some of the episode summaries were full and detailed; some were extremely sketchy. How can anyone justify giving only 3 short paragraphs and no pictures to "Force of Arms," the climactic episode of the Macross saga?! All of the summaries need to be lengthened considerably.

Chapters 2-4: Most of the character descriptions are good though a few are incomplete. There are a lot of American sketches mixed in with the sketches taken from the Macross Perfect Memory album, the Southern Cross roman album, among others. The American sketches are barely adequate and stick out like a sore thumb among the more accomplished Japanese sketches. They look like the work of Svea Macek, the penciller from Comico's Macross #1 comic book. If they needed filler, why didn't they ask Reggie Byers or, even better, Mikimoto himself? For that matter, they could've accepted fan art...much of the stuff I've seen in NOVA is as good, or better than, the pictures that were ultimately printed in the book - they left out many types of mecha (such as the Destroids), did not bother to differentiate among the mecha they did include (Just a "Veritech" fighter? How about the VF-1A,

VF-1D, VF-1J, VF-1S Armored Valkyrie, Super Valkyrie, etc.?) and included no technical specs. Maybe they figured no one was into mecha...they were WRONG.

Chapter 5: Hurrah! The best part of the book! Finally, a reasonably complete history of Japanime! I especially liked the section on how Macross got started, the transition from Macross to Robotech, etc.

Credits: Well, we finally found out who did some of the voices from Robotech, but this section confuses me. They left out Lunk & Ben Dixon's voice (major characters, both) but left in Jonathan Wolff, a GUEST STAR! Some sense of priority....



Name Changes: Another blessing. The Macross name changes I already knew, but the Southern Cross and Mospeada names are more obscure.

Glossary: Finally, a CLEAR definition of protoculture, one that reasonably ties together the three diverse series! Otherwise, this section is, like the others, incomplete.

To sum things up, let me repeat that Robotech Art I is a pretty good book, and that I was more disappointed by what was left out than by anything in the book. Even though the book took a long time getting here, it still seems incomplete. The missing mecha alone could fill up an entire book - perhaps Robotech Art II will be a technical manual?

I plan to attend the Dallas Fantasy Fair this July (Sat. and Sun. only) Maybe Ms. Carlton can get back at me then by critiquing my timeline article (ouch!)

Until then,

May the Protoculture be with you

Jorge Frank, (Earth Defense Monitor Station I), Waco, TX

Dear Kelli:

Thanks for informing me of my membership in the Earth Defense Command. It sounds like fun.

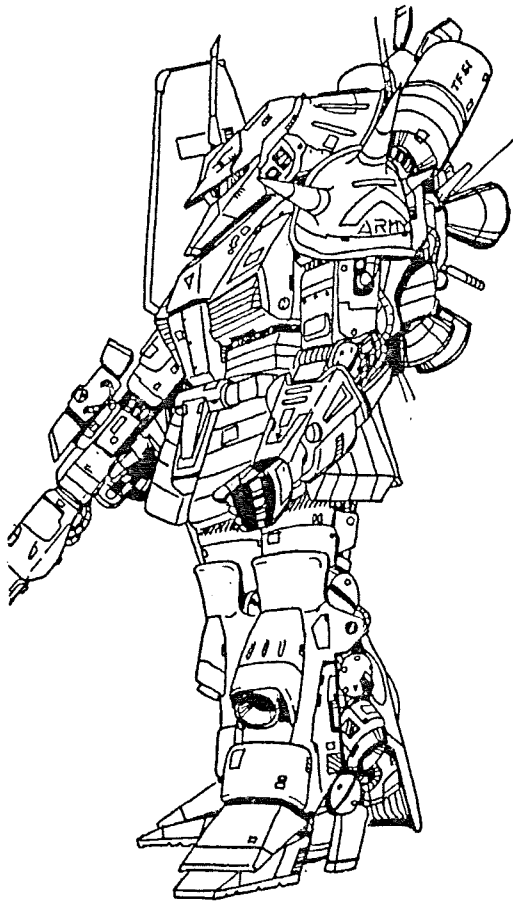
I notice you mentioned that the group makes recordings of music. I am interested in getting some cassette tapes of the soundtracks and songs from Macross and The New Generation/Mospeada. I would appreciate any information you could send me on how to go about getting some copies. Also I was impressed with the typeface of your letter. It looks like it was printed by a computer and if it was, I would like to know what type and model you use. I have enclosed a SASE for your convenience.

Thank you.

Mark Sipe (Space Battleship Arcturus),
Newton, NC.

** What happened to your letter, Mark? Looks like the P.O. trod upon it heavily! (I'm serious, there are footprints on this envelope!) We just received it and it has a September postmark! (U.S. Snail, Post Awful, Pony Distress, Past Offense - or Paste Orifice... please forgive me any EDC people who are USPS workers). I bet you wondered why you never got an answer! Well, to make up for it, we'll print your letter and your answer here, how about that? Yes, this is the typestyle you are referring to, and it's called Letter Gothic 12. You can get almost any daisywheel in that style,

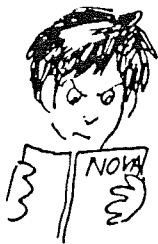
I do believe, and I think it's really clean and neat and makes great copies. I use CPT (bet'cha never heard of it!) word processing equipment in my place of work, and can type on it during off-hours. Regarding your question about soundtracks, many of us have albums or tapes (generally tape copies) of music, and we love to share the interest. Nothing is required except a tape and return postage. We have a list of what we have, all you have to do is write and request one. **



ZETA ZETA ZETA JAGUAR

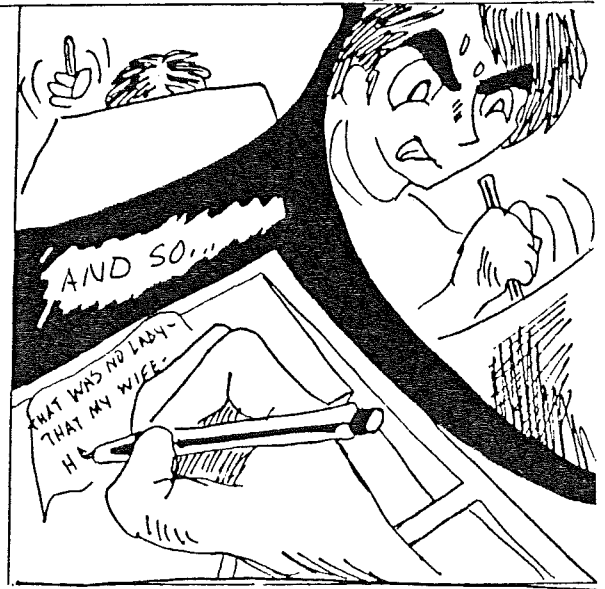
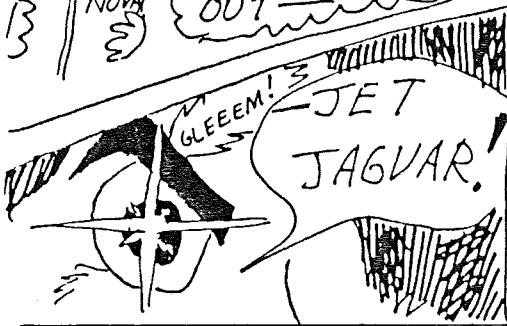
WITH APOLOGIES TO AMURO REI- WHEREVER HE IS

SCENE: ARTIST'S BEDROOM
SOMEWHERE IN SMYRNA...



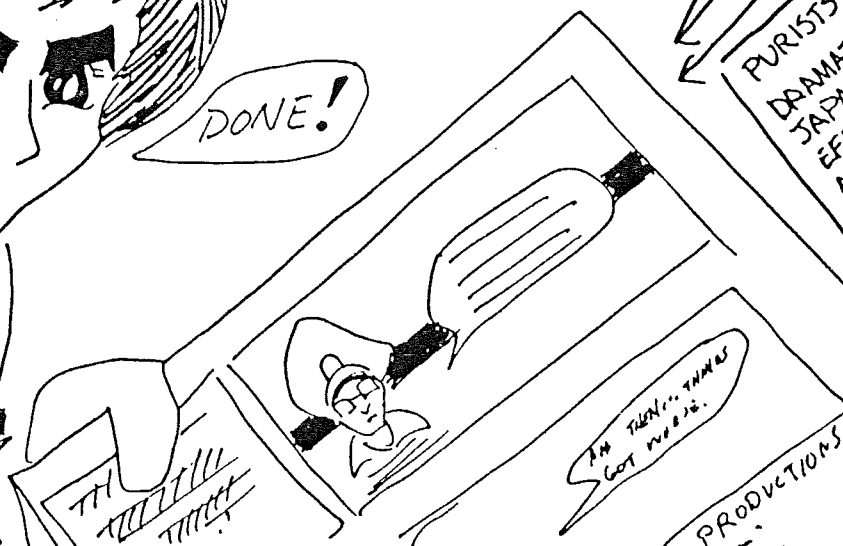
HMM- NOVA NEEDS
'SUBMISSIONS...
TIME TO BRING
OUT—

LET'S SEE—
WHAT'S THE
DEADLINE—
JUNE 6?
TODAY'S MAY
30th- PLENTY
OF TIME!



UNTIL...

DONE!



PURISTS NOTE:
DRAMATIC 3-D
JAPANESE EFFECT ORIGINALLY
APPEARED IN
"SHOVEN GULP"
1948.

CREATOR'S NOTE

The creator, David Merrill, would like to blame the following story and, indeed, the entire character of Jet Jaguar, on an overdose of Iced Tea, Cyborg 009, and the Beatles. However, the Graphics Coordinator, Kelli Wakefield, asked me to do this story. She asked for it!

So blame it on her.

Hey, at least I managed to do six pages of story without making one joke about Captain Harlock's hair!

(Would also like to apologize to Derek C. Wakefield, whom I have never personally met, for his shameless overacting in my story.)

BEFORE WE BEGIN
OUR EXCITING SCIENCE-
FICTION STORY—
AN INTRODUCTION
BY OUR ILLUSTRIOUS
LEADER...

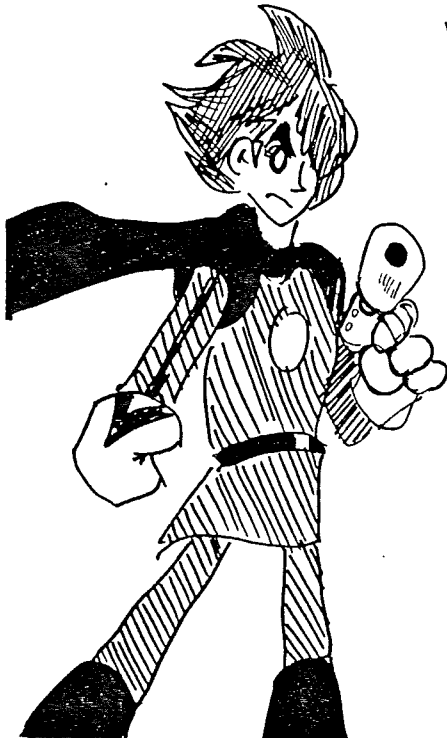


REMEMBER STARDATE
2286? PLANET
EARTH WAS IN BAD
SHAPE THAT YEAR...



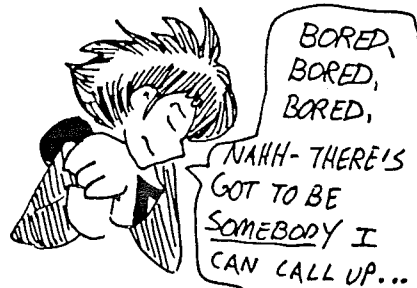
AND THEN... THINGS
GOT WORSE.

DAVID MERRILL AND ~~JOET~~ PRODUCTIONS
GEAR
PRESENT

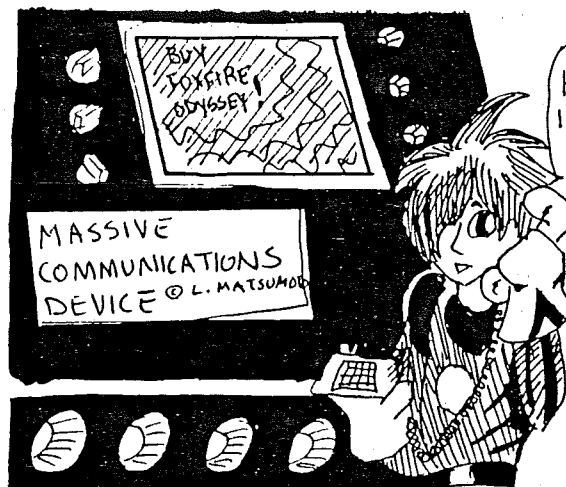


2

JET JAGUAR-
FIERCE JAPANESE
S-F COMICS CHARACTER-
-BORED ON A
SATURDAY NIGHT.



BORED,
BORED,
BORED,
NAHH- THERE'S
GOT TO BE
SOMEBODY I
CAN CALL UP...



HELLO YURI? THIS
IS JET-YOU AND
KEI WANNA GO
CATCH THAT
SERGIO LEONE
FILM FESTIVAL
TONIGHT-?
-GREAT! SEE
YOU AT EIGHT!

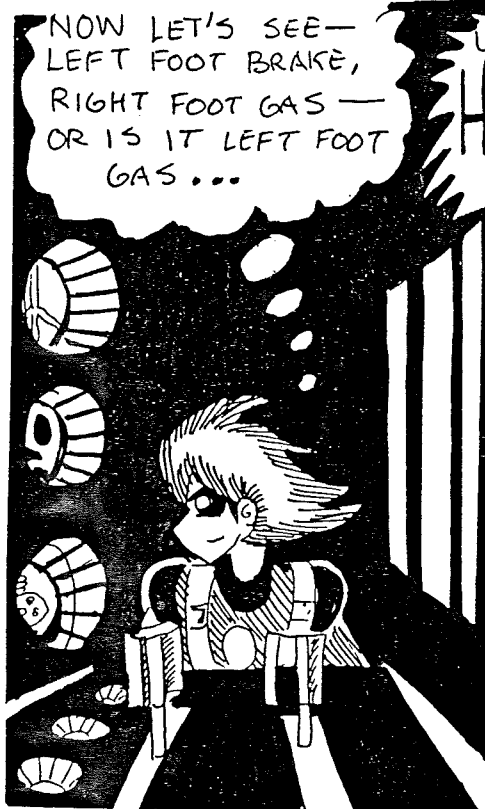
HEY, DAD-
CAN I USE
THE GIANT
ROBOT TONIGHT?!

SURE, SON!?



C'MON, TEZUKA,
FOLD OR DEAL!

SHADDUP, HIGE,
OR I'LL SHAVE
YOUR MOUSTACHE
OFF!



NOW LET'S SEE-
LEFT FOOT BRAKE,
RIGHT FOOT GAS -
OR IS IT LEFT FOOT
GAS...

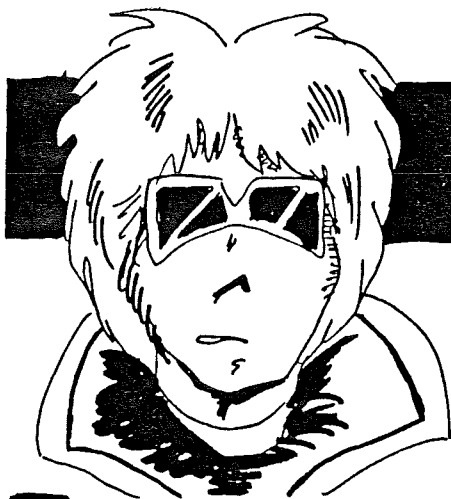
UH -
HOLD
IT - I'M TERRIBLY SORRY,
BUT DUE TO LACK OF
INTEREST BRISTOL BOARD,
WE'RE HAVING TO CUT
THIS EPISODE
SHORT...



DAVID MERRILL WOULD ALSO LIKE
TO APOLOGIZE FOR SLOPPY ARTWORK
ON PAGE ONE, BUT IT WAS DRAWN
ON A WOBBLY TABLE AT A CONVENTION,
SO THERE.

AND IF
HE **EVER**
DECIDES TO
MAKE FUN OF HIS
ILLUSTRIOUS COMMANDER!
AGAIN, HE'LL BE
SWABBING HANGAR DECKS
SO FAST IT'LL MAKE
HIS **HEAD SPIN!!**





AND NOW A LATE-BREAKING
STORY-MASSIVE AMOUNTS
OF NELSON #6 BRISTOL
BOARD FALLING FROM HEAVEN
HAVE ENABLED DAVID MERRILL
TO CONTINUE HIS EXCITING
SCIENCE-FICTION STORY...

... THAT'LL BE \$12.95, DAVID.

COOL SHADES, EH?

TAKE
OFF.

FAN COMIC HINTS

23 —
ALWAYS PAY YOUR
GUEST STARS
OFF CAMERA.

ELEVEN,
TWELVE,
THIRTE—
UH...
CHAR, YOU GOT A NICKEL?

AND SO, OUR HERO,
HAVING ACCEPTED A
DATE WITH THE DIRTY
PAIR, PROCEEDS
IN HIS FATHER'S
GIANT ROBOT...

WHOA! TOO MUCH,
MAN!

DIGITAL
C-D
QUADROPHONIC
STEREO!

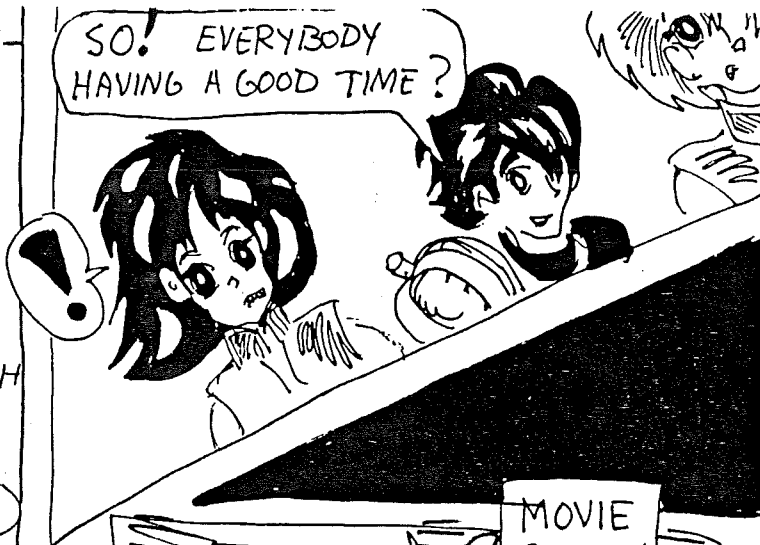
KEI—
FIND THAT
"ROCK THE
PLANET"
INTRO,
PLEASE—

FAR
OUT!

ROCK
THE
PLANET

VERY SERIOUS EDITOR'S NOTE-
OBTVIOUSLY, THIS STORY
TAKES PLACE ABOUT TWO
YEARS BEFORE THE CURRENT
"DIRTY PAIR" TV SERIES,
MAINLY BECHUSE NO SELF-
RESPECTING ADULT WOULD
BE SEEN ANYWHERE NEAR SUCH
AN IRRESPONSIBLE TEENAGE
MANIAC LIKE JET JAGUAR.
(TAKE THAT, CONTINUITY BUFFS.)

SO! EVERYBODY
HAVING A GOOD TIME?





STORY

THE UNTOLD STORY

-by Kenneth Mayes

In the year twenty-two oh three, Earth was at peace. The conflict with the Gamilon Empire was history and the Invasion by the Comet Empire had been foiled. In the aftermath of the Comet Empire War, the Argo had been repaired and the crew patched up. Three months after the war the proud battleship had taken off on a cadet training mission. During the exercises, they received a distress call from their old enemy, Desslok of Gamilon. After being given permission by Earth headquarters to answer the call, the ship headed out in the direction of the planet Iscandar. Upon arriving at Iscandar they found Deslsok's forces engaged in combat with ships and planes from the Dark Nebulan Empire. They joined forces with Desslok in defending Iscandar from the alien invaders. But it was all for naught. At the height of the battle Queen Starsha surrendered her planet in order to save Desslok's life. Alex Wildstar and his daughter, Sasha, left the planet to go to the Argo while Starsha stayed behind to welcome the invaders...with a total conversion bomb that destroyed the invaders, her planet, and herself.

Both Alex Wildstar and Desslok were grief-stricken. Remorsefully the Gamilons and the Starforce bid their farewells to Starsha and then went their separate ways. The Argo made its way back to Earth.

Fater landing on Titan for repairs the crew was given an extended shore leave. The Argo was repaired and repainted.

On June twenty-second, twenty-two oh three the crew was ordered to report for duty.

Captain Wildstar stepped forward onto the ramp that led to the Argo's landing bay. He was wearing his official blue captain's jacket, but underneath it he wore the standard Starforce uniform. He disliked the jacket intensely. It was too heavy and it made him sweat when he wore it. He felt that it made it more difficult for him to project the image of a cool confident captain when he had rivulets of sweat running down his back.

Mark Venture stepped up behind his captain and friend for life. He tapped Wildstar on the shoulder. The captain swung around and stared for a second, then his jaw dropped and he grinned.

"Venture," Wildstar exclaimed, "I almost didn't recognize you."

The navigator of the Argo grinned through a thick beard. "Well," he explained, "I decided to let it grow while I was on leave."

"Well, it sure changes your appearance!"

"For the better?" Mark asked.

"Not necessarily..." Dash interrupted from behind.

Wildstar and Venture both whirled around and found that their gunnery officer was also sporting a beard.

"I think it makes you look like a squirrley old hermit!"

"Oh," Venture responded, "And I suppose you think yours makes you look handsome."

"Oh, I don't think so,...I know so!"

"Up yours, Dash."

Laughing, Wildstar interrupted, "How was your leave, Dash?"

"Oh, same as usual...I got into a few poker games and won me a few hundred yen."

"That's all?" Wildstar asked, "What ever happened to the old magic fingers?"

"I don't know," Dash answered, "I must be losing my touch."

"Uh huh," Venture said. "Most likely, you simply couldn't see your cards through that massive growth of vegetation on your chin."

Dash grinned at Venture, "Look who's talking. At least mine isn't growing in green."

Venture was about to say something in response when Dash said, "I'll see you two later. I've got to get my gear stowed and find out how much damage these repair technicians have done to my guns."

"Alright," Wildstar said, "We'll see you later."

Dash picked up his sea bag and tossed it over his shoulder. He gave Wildstar a cock-eyed salute before proceeding up the ramp. Wildstar and Venture watched him until he disappeared into the ship.

The smile on Venture's face faded as he turned to face Derek Wildstar. "How is your brother doing, Derek?"

The young captain hesitated for a long moment. He averted his eyes trying in vain to find the words to express himself. "I really don't know, Mark," he finally said. "He's been so withdrawn lately...closed in on himself. I've tried talking to him, but, he...just doesn't seem to hear me. Ever since Starsha's sacrifice, he hasn't been himself."

Derek turned toward his best friend and looked him in the eye. "You know, Venture... if it weren't for little Sasha...I really don't think Alex would have the will to live."

"He'll get over it, Derek," Venture said, "He just needs some time. I know... I felt the same way when Trelaina....."

"I know Mark," Derek said, "I just wish there was more that I could do to help him."

"There is," Mark said, "Lend him moral support."

"Well, the EDC isn't going to make that easy by sending us back out again so soon."

"They can't very well keep the Argo grounded because the Captain's brother is in mourning," Venture said.

"No," Derek said, "They can't....and I'm not about to let the Argo take off with some other captain."

They were interrupted by the sound of marching. Wildstar and Venture both turned to see a double column of men and women in Starforce uniforms rounding a corner in the hallway and marching through the arilock leading to the boarding ramp.

"Well, I see that our new crew replacements have arrived," Derek said.

"More cadets for us to train?" Venture asked.

Wildstar groaned, "Oh, God, no! Not this time. These are experienced people."

The column of about sixty-five or so individuals filed past them saluting. Wildstar returned their salutes and then he looked back down the hall again. Two columns of green clad men were marching toward them.

"Marines, too?" Venture asked with dread in his voice.

"I'm afraid so," Wildstar said, "Since Sergeant Knox and us showed everyone that Marines and Starforce troopers could fight well as a team...the defense council decided to assign a platoon of marines to each ship in the fleet."

"God help us!" Venture gasped.

The marines filed past silently and efficiently, all except one that broke formation and stepped up to Wildstar. He snapped to attention and saluted crisply. He was about Wildstar's height and build. Small for a marine, Wildstar thought.

"Sergeant Larry Collins reporting for duty, sir!"

Wildstar returned the salute. "Hello, Larry, I'm Captain Derek Wildstar. This is our navigator and my personal friend, Mark Venture."

"Sir," the sergeant held out his hand and Venture shook it. "With all due respect, sir," he said to Wildstar, "I'd appreciate it if you would call me Sergeant. Especially in front of my men. Titles only. It's part of Marine discipline."

"Very well, Sergeant," Wildstar said, "I understand. I hope that your men and my crew can get along well. It could be a long tour of duty."

"Don't worry, sir," the sergeant said understandingly, "Sergeant Knox has become legendary in the corps. If he served on board this ship, under your command, my men wouldn't even think of causing trouble. It would be disrespectful to his memory and his legacy. Besides, if they do cause trouble, I'll come down on them hard. They know that."

"Very well, Sergeant," Wildstar said, "I'll take your word for it. After you're settled in, I'd appreciate it if you would drop by the bridge. I'll introduce you to the command crew."

"Thank you sir, I will."

The Marine saluted again, turned and marched up on the ramp. Wildstar waited until he was well out of earshot, then he turned to Venture.

"Well, what do you think?" he asked.

Venture considered for a moment, "I don't know...Marines have that heavy-duty tough as nails reputation that they feel they have to prove to other people. And then, of course, there is the well known rivalry between the Marines and the Spacetroopers. I really can't see them completing this mission without at least starting one or two fights that they can brag about back at the base."

"Well, if they do try something like that, it may be us space troopers that will do some bragging back at the base." Wildstar grinned and Venture couldn't help but do so as well.

CLICK, CLICK, CLICK, were the noises coming down the hall. A short, squat-looking red robot called IQ-9 and an equally short man were walking through the expressway lobby toward the airlock leading to the Argo.

"But, Doctor," IQ-9 was saying, "I still don't understand why you spent your entire earnings for the last two months at Lorna's Pleasure Palace."

"...and it's something you will never understand, IQ," Doctor Sane answered, "But whether you understand it or not, if you breathe a word about it to anyone...I'll personally see to it that you're recycled for spare parts!"

"I can't breathe, Doctor, I am not equipped with lungs." IQ-9 quipped.

"You know what I mean, you tin-wit!"

They stepped through the airlock and onto the entrance ramp. They saw Wildstar and Venture standing there talking. Wildstar saw them and smiled.

"Hello, Wildstar," Dr. Sane said, stopping to talk. IQ-9 rolled on by and disappeared into the ship.

"Hello, Dr. Sane," Wildstar said, "did you enjoy your leave?"

"Oh yes, I had a great time...Venture...you grew a beard!"

"That's right," Venture said, "How'd you guess?"

"I'm not that blind yet!"

"Did you blow all of your money at the Pleasure Palace like you did the last time we were docked here?" Wildstar asked.

"How did you find out about that?!" Dr. Sane demanded, "Never mind! I can guess! IQ! YOU COME BACK HERE!!"

the short doctor started running up the ramp after the mischevius robot. Wildstar and Venture cracked up laughing.

Meanwhile in the ship, Dr. Sane's voice could be heard echoing down the hallway. IQ-9 turned into another hallway and pressed himself against the wall in an effort to hide himself. Dr. Sane ran right past the hall junction without seeing the robot. Quietly IQ-9 rolled toward the junction and peeked around the corner.

"Who are you?" a female voice sounded from behind him. Startled, IQ-9 literally came apart. His head, torso, and legs separated in surprise and clattered to the floor noisily.

"Identify yourslef please!" the voice said again.

IQ-9 reassembled himself quickly. "Don't surprise me like that! I could have had a circuit blowout!" The short red robot looked around toward the source of the voice. "Wow, wow!"

It was a female robot. Tall, slender and graceful in its movements. The robot was artfully constructed.

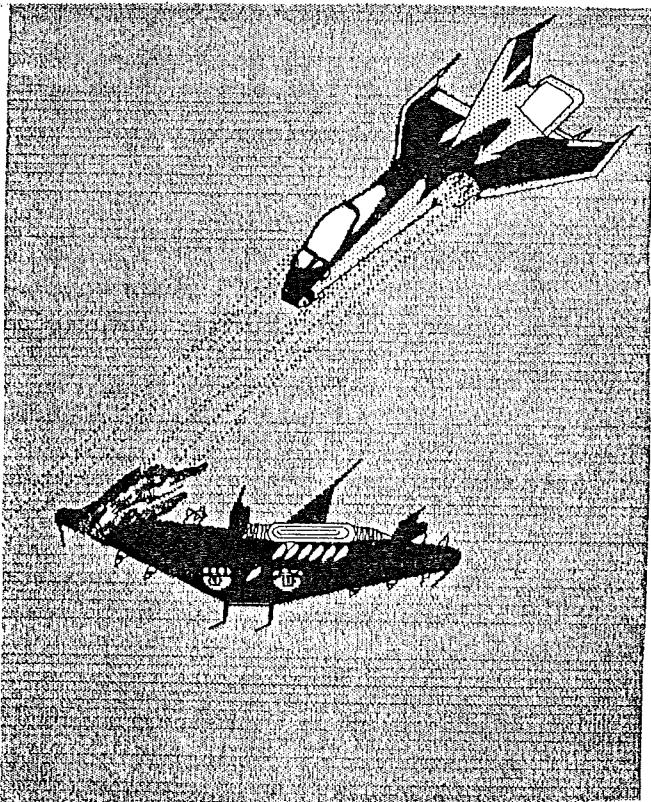
"Please identify yourself." she repeated.

"I am IQ-9, a genius robot."

"Are not we all?" she asked.

"Well, I have met some robots that were pretty flaky," IQ said. "Who are you, gorgeous?"

"I see now what you mean about flaky robots."



she said. "I am designated PC-38, a seventh series nursing robot. I have been assigned here to assist Dr. Sane. What is your assignment?"

"Oh, I am here and there, pitching in when I'm needed, giving advice, keeping things operating smoothly, in fact, you could say I more or less run the ship."

Wildstar and Venture came around the corner at that moment, grinning.

"IQ-9, sir," Wildstar giggled. "Is it okay if I go to the bridge now to ready the ship for take-off?"

"And can I go too, sir?" Venture giggled.

"Alright, alright," IQ exclaimed, "But I do perform some really important tasks around here."

"Oh, he sure does," Venture said quickly. "Why, if he hadn't got that pitcher of coffee to the bridge on time on our last mission.....I don't know what we would have done, do you, Derek?"

"Absolutely not, it was vital!" Wildstar chirped in. "The whole bridge crew was about to fall asleep. The caffeine in the coffee kept us from blindly sailing off into deep space and being lost forever!"

Wildstar and Venture laughed hysterically and walked away.

Wildstar looked around the bridge with pride. Most of the command crew were at their posts, working efficiently to calibrate their instruments prior to take-off. Sandor was at the science computer console directing shipwide preparations. Eager was running his radar analysis computer through a diagnostics test. Homer, on the other side of the bridge, was talking to a ground technician about a minor fault he had uncovered in the communications console. Dash was running his gunnery crews through emergency firing drills to test their efficiency ratings.

Wildstar walked up to Venture and watched him load the flight programs into the navi-computer. Turning, he glanced from the engineering station where Yamazaki was yelling through the intercom at his crew below decks about a fault he had detected in the flywheel controls, over to Nova. She was just finishing up the radar checks and was settling back to relax. She looked up and saw Derek watching her and smiled coyly at him.

"Derek," Venture said, "flight programs have been loaded and the navi-computer checks out perfect. We can take off any time."

"Good," Wildstar said, "As soon as we run down all of the bugs and all the crew has reported, then we'll go."

"Captain," Dash asked, "Are you sure Venture can fly us out? I doubt seriously if he can even see thorough that stringy mass of hair on his chin."

"Oh, I'll fly us out okay," Venture said. "But I would be wondering about your ability to shoot straight, Dash. I mean, you're half-blind to start with!"

"Oh yeah...well..." Dash started to say but...

"Okay," Wildstar interrupted. "That's enough for now, we have more important things to do right now. Sandor....status?"

"All machining and damage control stations report perfect status," Sandor answered, "the science sections report optimum, and...uh...the maintenance section reports...'as well as can be expected'."

"Now what is that supposed to mean?" Wildstar asked.

"Well," Sandor explained, "You know how those guys get when the ground technicians come aboard and start changing things around."

Wildstar smiled, remembering his reaction when he learned a few years back that the Defense Command planned to automate the Argo. He understood their frustrations perfectly.

"Is there anything wrong anywhere that could make a take-off dangerous?" he asked.

No one said anything. Wildstar looked at each station and received a negative response from each and every one of them.

"Are all of our crew replacements aboard?"

"Just a second," Sandor said. He called up personnel and did some checking. "Yes," he said turning to face Wildstar. "All personnel assigned this mission are on board now."

"Well, Venture..." Wildstar said, turning to his navigator, "I think that it's about time we got this show on the road."

"Aye, aye, mein kapitan," Venture cracked.

The elevator door opened and Sergeant Larry Collins stepped onto the bridge. Wildstar glanced back and grinned, "Welcome to the bridge, Mr. Collins....er....Sergeant."

A loud gasp from the radar station caught Wildstar's attention. He glanced around sharply and saw Nova staring wide-eyed at the new Marine Sergeant.

"Larry...?" she gasped, "Is...is it really you?"

"Nova!" he exclaimed. A grin broke out on the sergeant's face and he ran to her station. They fell into each other's arms and embraced.

"Nova...it's really you!" he said excitedly.

Wildstar stared, speechless. Venture glanced from the scene Nova and Larry were acting out over to Wildstar, then back to them and then back to Wildstar.

The captain of the Argo stood up and walked over to the radar station slowly. Nova and the Marine separated and held each other at arms length. Wildstar slipped in at that moment and put his arm around Nova's waist. "I see you two have met before!"

"Oh, Derek," Nova said happily, "This is Larry Collins. He and I practically grew up together." she turned back to the Marine. "I thought you were dead though, Larry!"

"So did I for awhile," the marine answered with an ingratiating smile that made Wildstar want to hit him. "I was just outside the city on the outward bound bus when that planet bomb hit. The bus was thrown at least fifty or so meters. My neck was broken and I was paralyzed from the neck down. I also had a head injury that made me lose my memory. They did surgery and treated my spinal cord with growth hormones. About two years after the accident I finally regained my memory, but you were gone, on that trip to Iscandar. And I didn't try to make contact with you when you got back 'because at that time I was still crippled. The growth hormones didn't seem to be working and I didn't know how you would respond to seeing me in that condition."

"That's ridiculous!" Nova protested, "Do you really think that would have made a difference in my feelings?"

"I wasn't sure...I'm sorry," he answered, "Anyway...the hormones finally took effect and my spinal cord healed. I gradually regained the use of my arms and legs and then after being certified by my doctors, I joined the Marines."

"But why didn't you try to contact me after you healed up then?"

"Because I heard that you had found someone else," he gestured toward Wildstar.

"Yes," Nova said, "Derek and I have grown very close over the years. But you still should've contacted me...let me know you were alive."

"Maybe you're right, but...what's past is past..." he said smiling, "Maybe we can get a new start." He then turned to Wildstar, "Captain, my men are quartered and ready for take-off."

"Very well," Wildstar said warily, "Uh...this is our navigator, Mark Venture, you've met him already...and over here is Sandor, our Chief Mechanic and Science Officer. He's also third in command."

"Hello," Sandor held out his hand.

The Marine took it and shook it vigorously, "Hello."

"And this is our radar analysis chief and our assistant navigator, Eager." Wildstar continued.

After the introductions had been completed the Marine thanked Wildstar and headed for the elevator. Just before he reached the door, however, he turned and winked at Nova.

After the Marine disappeared into the elevator Wildstar continued to stare at the closed door. Slowly, he returned to his chair and sat down.

"Trouble, Wildstar?" Venture whispered.

"I don't know, Venture. I don't know!" He stared stonily at the instrument panel in front of him for a few second and then said, "Well, let's take off! Orion, give me a surplus energy charge!"

"Yes, sir." the engineer answered.

"Homer, ask the dock commander for permission to take off."

"Yes, Wildstar!" the communications officer turned to his job.

"The energy charge is now at ninety-seven percent." Orion said.

"Good," Wildstar answered, "Venture, activate secondary engines, negative thrust!"

"Secondary engines have been activated," Venture said calmly, "Thrust is at zero."

"The dock command has given us clearance to take off!" Homer reported.

"Argo....ASCEND!" Wildstar ordered, "Full thrust on main engines as soon as we reach twelve hundred meters."

The bridge shook as the ascent thrusters began to lift the massive ship upwards from its docking crib. Through the bridge windows they could see the base dropping away from under the ship.

"We have cleared the docking bays," Sandor said.

"Venture," Wildstar ordered, "Give me full thrust on secondary engines."

"Yes, sir." Venture answered.

The secondary engines flared into life and the ship lurched forward, accelerating rapidly. The icy surface of Titan slid by beneath them with increasing speed.

"Deploy the wings." Wildstar commanded.

The Argo's wings folded out and caught the few wisps of Titan's thin atmosphere, giving the ship additional lift.

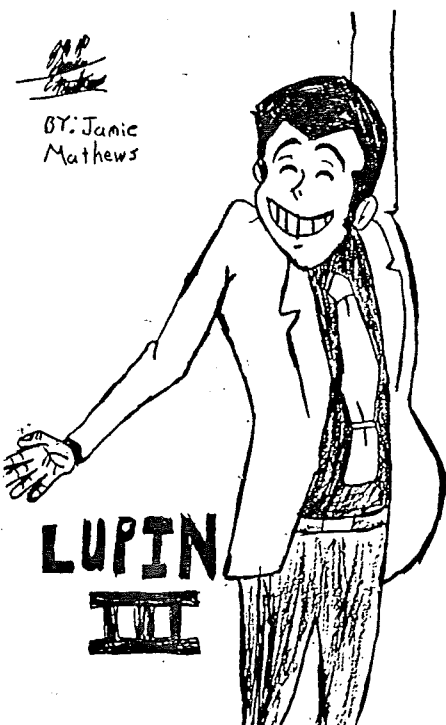
"We're at twelve hundred meters," Venture said.

"Full power on main engine!" Wildstar said.

Everyone was kicked back into their seats as the thrust from the main engine rocketed the ship upwards at an ever-increasing speed. Majestically the legendary ship climbed upwards into a low orbit around Titan.



*** END OF PART ONE ***

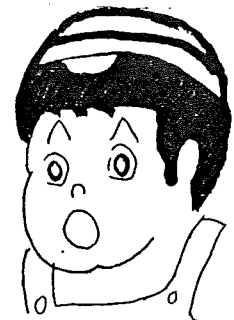


PUZZLE PAGE

Remember this old favorite? How many of you know that it was Japanese Animation? (Didn't you always wonder why it looked better than the normal TV kid-vid on at the time?) Well, for those of you who do remember, this should be a breeze (well, at least most of it, there are a few stumpers in here, too.) For those who don't, look in your TV Guides and see if it's running in your area in some obscure timeslot, watch it, and bone up!

SPEED RACER TRIVIA QUIZ -by Darrin Towers

1. Name the 7 functions of the Mach 5 that are controlled by the buttons on the steering wheel. (7 pts)
 - A.
 - B.
 - C.
 - D.
 - E.
 - F.
 - G.
2. Name Speed's other brothers. (2 pts)
 - A.
 - B.
3. Name Speed's girlfriend. (2 pts)
 - A.
4. Name his parents. (2 pts)
 - A.
 - B.
5. Who is Speed's mechanic? (2 pts)
 - A.
6. Who is Chim Chim? (2 pts)
 - A.
7. What was the name of the police commissioner that Speed always helped? (2 pts)
 - A.
8. What were Racer X's other identities? (9 pts)
 - A.
 - B.
 - C.
9. Where did Spritel and Chim Chim hide all the time? (5 pts)
 - A.
10. How many cylinders did the Mach 5 have? (5 pts)
 - A.
11. What was the red line of the Mach 5's engine? (5 pts)
 - A.
12. How many gages were on the oxygen tanks? (5 pts)
 - A.



13. Where did Pops hide the secret plans to the Mach 5's improved engine? (7 pts)
A.
14. Where were millions of dollars worth of gold hidden? (5 pts)
A.
15. What was the fastest road racing car and engine ever built? (5 pts)
A.
16. What was the fastest that Speed ever went (estimated speed)? (5 pts)
A.
17. What was Speed's mother's favorite flower? (7 pts)
A.
18. Where was the secret headquarters of the organization that Agent 9 belonged to?(7 pts)
A.
19. What car was the "3 Roses" team worried about? (7 pts)
A.
20. A. What was the original name of the series "Speed Racer"
B. What Japanese Animation company made Speed Racer?
C. When did Speed racer come out in Japan?
D. What was Speed's original name?
(This is an 11 pt. multi-parter question)

ANSWERS

1. A. Automatic Jack
B. Belt tires
C. Cutting blades
D. Deflector shield (clear glass canopy)
E. Special illumination (infared lights)
F. Underwater Mode, engaged Oxygen, and raised Periscope
G. Homing Robot (pidgeon)
2. A. Spritel
B. Rex
3. A. Trixie
4. A. Pops Racer
B. Mom Racer (did they ever give her a name?)
5. A. Sparky
6. A. Spritel's pet monkey
7. A. Inspector Detector
8. A. Rex Racer
B. Agent 9
C. Kabala (the dead racer he assumed the identity of in one episode)
9. A. In the trunk



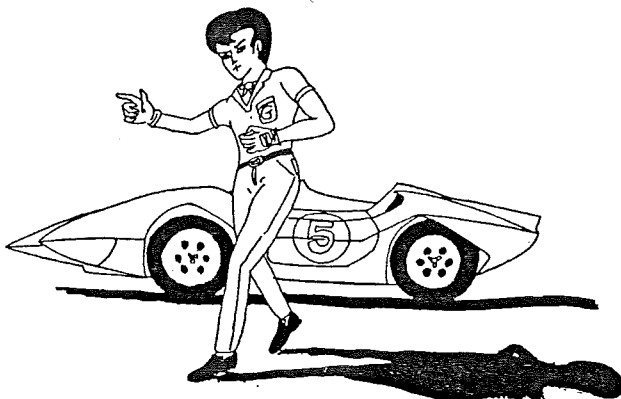
10. A. 12
11. A. 7000 RPM's
12. A. Two
13. A. On the Mach 5's windshield in invisible ink
14. A. It was built into the Mammoth Car
15. A. The GRX
16. A. The estimated speed was Mach 1.2
17. A. White roses
18. A. Paris, France
19. A. The Melange
20. A. Mach Go Go Go
B. Tatsunoko
C. 1967
D. Go (this explains the "G" on his shirt, and the "Go" team - ever wonder about that)



(Another twist to this is that in Japanese, the word 'go' also means '5', so it can go either way)

SCORING

100+	Champion driver.
90-99	You will win many races.
80-89	You are a good racer, but don't count on winning.
70-79	Reconsider your profession
55-70	You are a good driver, but stay away from racing.
Less than 55	Stay off the highway.
Less than 15	Ride a bike.
Less than 5	Stick to walking.
Scored 0	Strap yourself to the bed and hope the world doesn't spin too fast!



FEATURE ARTICLE

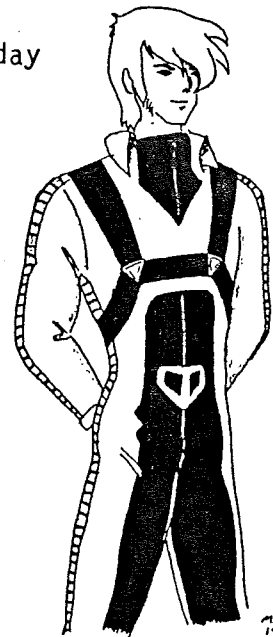
TIMELINE OF THE ROBOTECH TRILOGY

-by Jorge Frank

This timeline for the Robotech series is really only a sketchy chronology of the series. I was intending to write something much more detailed until I realized how close I was to the deadline for NOVA 9. This is my first contribution, and I don't even have a nickname yet. But I'm sure you'll think of something to call me (behind my back, of course).

Before beginning, a note on terminology. Dates that I am fairly certain about (especially those mentioned explicitly in the series, the Japanese JuJu books, etc.) are marked with an asterisk (*). Those that I just flat-out guessed are marked with a question mark. The ones in the grey area in-between have no markings. Now on with it...

- July 1999* SDF-1 crashes on Ataria Island (I got this from a JuJu book; Robotech Art 1 says the Macross myth is based on Nostradamus, who predicted something for "1999 and seven months," but I don't remember the exact date.)
- Feb 18, 2009 The first three episodes occur on this date.
- Feb 19-Mar 2, 2009 This is the twelve days of Rick and Minmay's entrapment aboard the SDF-1, as chronicled in episode 4, "The Long Wait" (These were found by extrapolation; Gloval's Report definitely occurs on Mar. 4, 2010 and 12½ months after the SDF-1 took off, placing the first 3 episodes in mid-February. In "The Long Wait", Minmay gives out the exact day of the week, allowing me to find the date with a perpetual calendar.)
- Mar 3, 2009? Episode 5, "Transformation". Pure speculation.
- Apr 18, 2009 (according to the series; July 2009 according to the Macross movie)-"Blitzkrieg". The narrator says at the beginning that the SDF-1 has been in space 2 months, but that's awfully quick for travel time from Pluto to Saturn on backup engines (see Jeff Blend's argument on this in "Wouldn't You Like to Know" from Nova 7.) "2009.7" was the date given by the Macross movie - much more plausible.
- Oct 3, 2009 Ep. 7 "Bye-Bye Mars". A week before Minmay's birthday (see below).
- Oct 10, 2009* Ep. 8 "Sweet Sixteen". JuJu book.
- Nov. 2009? Ep. 9 "Miss Macross." Straight guessing.
- Feb. 2010? Eps. 10-13. All the episodes from 10 to 27 have fairly close continuity, but a few mention explicit dates.
- Mar 4, 2010* Ep. 14 "Gloval's Report". The date was given in the pseudo-movie "Codename: Robotech", but the year given (2011) is obviously wrong since the SDF-1 has only been in space a year, not two years (also erroneously given in Robotech Art 1).



Mar 2010 to May 2010? Episodes 15-27. Again, the continuity places these episodes fairly close together, but exact dates are hard to come up with.

May 2012? Episode 28 "Reconstruction Blues". Two years after episode 27.

May 5, 2012* Episode 29 "The Robotech Masters". The date given on Lynn Kyle's digital watch (also Rico's datebook).

Summer 2012? Episodes 30 and 31. These episodes just kind of stick out.

Fall 2012? Episodes 32 and 33. Leaves start to fall.

Nov or Dec 2012 Ep. 34, "Private Time". Snow starts to fall.

Dec 24-25, 2012* Ep. 35, "Season's Greetings". Unless they move Christmas.....

Dec 26, 2012 Ep. 36 "To the Stars". This episode just feels like it should occur the day after Christmas - everyone starts out in that post-holiday depression. The clinger is at the end, when the photo album closes and reveals the words "A.D. 2012 - So Long" on the back cover.

The years 2013-2027 are the setting for Robotech, the Movie: The Untold Story and the 65 Robotech II: The Sentinels episodes, according to a Harmony Gold rep at the Starlog Festival. I'm not about to make a fool of myself making up dates for them until I've seen them, but here's a general list of events I'd expect to see:

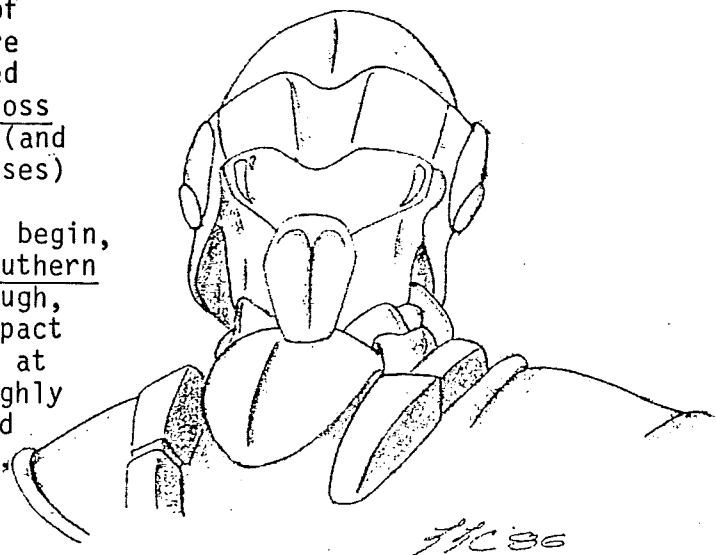
- Macross City is buried and cordoned off to prevent contamination. Military HQ moved to Monument City.
- SDF-3 is built and launched.
- Rick Hunter wrests command of the SDF-3 from Lisa Hayes, as well as the rank of Admiral. (I certainly hope Harmony Gold doesn't gloss over this; Lisa Hayes has a year's seniority over Rick and besides, Adm. Gloval promised her the command.)
- Rick Hunter builds the rest of the fleet, probably at the Robotech Factory Satellite captured in Ep. 30. This would certainly explain the Zentraedi-like character of the fleet that finally returned to Earth in the New Generation.
- Breetai undergoes micronization. This was revealed by the aforementioned Harmony Gold rep.
- Rick Hunter and Lisa Hayes get married. The same Harmony Gold rep accidentally showed a secret character list identifying Lisa as "Lisa Hayes-Hunter".
- Minmay is accidentally aboard the SDF-3 at the takeoff so she remains in the plot to cause problems for Rick and Lisa. This was also revealed by the HG rep, but it is no big secret.
- Presumably, the SDF-3 would stop at Mars and Jupiter to rebuild their bases to defend the Earth in their absence. This would explain why the returning fleet's mecha sports "Mars Base" and "Jupiter Base" logos.
- The SDF-3 departs for the Robotech Master's home planet while the Robotech Masters simultaneously depart for Earth. The two fleets cross each other without knowing it (space is awfully big) and the Robotech Masters arrive at a more or less defenseless Earth as the SDF-3 arrives at a planet populated only by a few women, children, invalids and elderly people who were left behind when the Masters left, leaving two Master behind to keep control. Revealed by the HG rep - presumably is it OK to print, since this is only the set up for the Sentinels.

Now for the Southern Cross and Mospeada timelines. They are less detailed than the Macross timeline, for a number of reasons:

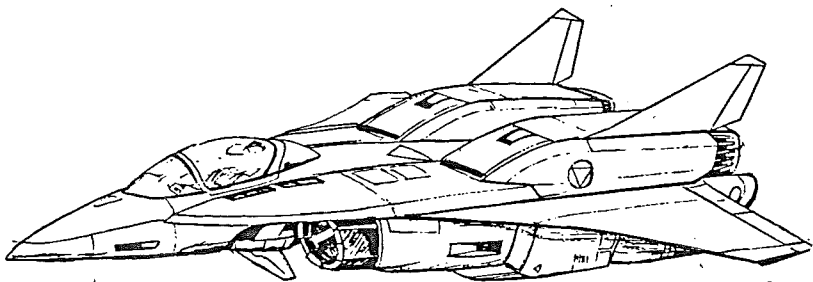
- The series themselves are less detailed than Macross.
- I had less time to work on them.

In addition, Mospeada presents its own special problems - more on that later.

Dec 26, 1027 Ep. 37, "Dana's Story". In the commencement speech Commander Leonard says the SDF-1 was destroyed "fifteen years ago today". This creates a problem with Dana's age: Max and Miriya met in the spring of 2010, meaning Dana was born near the beginning of 2011, at the earliest. At the beginning of Southern Cross she would therefore be 16 going on 17, which is indeed the age listed in the Southern Cross roman album. But Robotech Art 1 (and all of Harmony Gold's press releases) say she is 18 - Robotech Blooper #7018. Here's where the problems begin, as no other dates are given in Southern Cross. I get the impression, though, that the series is a lot more compact than Macross - a year and a half, at most. So Southern Cross ends roughly in 2029, presumably with the Invid invasion following closely behind, while Earth is still exhausted from the Second Robotech War.



And now for Mospeada. According to the first episode, it begins 20 years after the SDF-3 left the Earth. The problem is, no one knows just when the SDF-3 left Earth. It could be as early as 2013 - but, to paraphrase, the SDF-3 wasn't built in a day. At the very latest, Mospeada could begin in 2047, which would put the SDF-3's departure just before the start of Southern Cross, which is unlikely. My guess is the late 2030's - but that's as far as I'll go.



If you watch very closely, you'll notice that Scott Bernard's expedition was definitely not the first to try to retake Earth from the Invid. The first offensive was presumably the one that brought Lunk, Lancer, and Jonathan Wolff to Earth. It occurred three years before the start of Mospeada - there are two sources for this. One is all those Mospeada toys with the story on back, the other is the episode "The Secret Route," (#71) where Lancer remarked to his old girlfriend, Carla, that it had been

three years since she had saved him from the Invid by disguising him as Yellow Dancer.

The length of Mospeada is a little easier to find. Scott's fighter crashed in South America during the summer, meaning it was winter in the Northern Hemisphere. By the time Scott's party reached the U.S. it was winter again (in episodes like "The Midnight Sun" and "Frostbite"); meaning a year had elapsed. At the time of the final assault on Reflex Point it was spring (in "Dark Finale") Mospeada, therefore, covers roughly a fifteen-month period. That concludes the Robotech trilogy, and this article as well.

STORY

From the unofficial log:

"Things Could Only Be Worse on Earth Defense Monitor Station I"

VISITOR

- by Richard Halada

If it hadn't slid out of my way in time, I think I'd have kicked down Hashmark's dented door, Blaststeel or not. Only five minutes before, my handful of smoking confetti had been a flawless, personally autographed picture of Emerald McGinty, herself. Hand-carried from Earth. Tastefully framed in the finest plastic. It had been a ray of forgotten sunshine, the spiritual center of my living-quarters-workshop at the nethermost end of workspoke fifteen in the Weapons Salvage section of Earth Defense Monitor Station I, wobbling dismally around Uranus.

Working in a spoke was bad enough - we knew we'd been isolate so that if, say, a shock cannon one of us were tinkering with accidentally fired, the serenity of the Station Boss would not be disturbed by our passing ions. Nor were any precious amenities wasted on us. On dull off-shifts, we'd sneak into the Trunk, press our grimy noses against the pressure glass, and gawk at the officers playing poker in savlaged leather armchairs, surrounded by finery salvaged from wrecked derelicts. Thus the loss of Emerald's photo deeply affected me, as did curiosity about the two-inch hold blasted through my bulkhead. Hashmark wasn't supposed to be meddling with Gamilon chop-guns, that was my job.

He was standing in the center of the room, in front of his littered workbench. I'd never seen a seven-foot tall Gamilon deserter look sheepish before. "Oops," he said.

"Oops!" I yelled, hurling poor smoldering Emerald at him, "Oops! Vandal! Assassin!" I think I'd have jumped him then, even though I only came up to his armpit, but a grey, scaled tentacle whooshed down an inch from my face. A wild leap, and half a second later I was cringing behind him, next to a faintly glowing chop-gun.

"I'm terribly sorry, Mr. Crannock," he said, peering at me over his shoulder, "I was just trying to hit that.... thing, there." The tentacle, about five feet long, methodically probed the spot I'd left, stretching and elongating, extending from a most fuzzy end to a small scintillating cloud.

"What is that?" I choked.

"I'm not really sure," Hashmark sighed, "I was playing with that damaged warp generator we found Tuesday. Testing it. It focusses, you now. I suppose it was designed to project supplies to ground patrols through....."

"I don't care! What's that!?"

"Please, Mr. Crannock. Anyway, I opened a little warp-window. A pretty ting, really, but there was no telling where it led. I was calculating just that when I looked up and saw a large, rather aggressive beast trying to squash through."

"Next to my bunk!"

"Now, now. No hysterics. I shut down the generator, but it seems that the creature had an appendage through already. The window wouldn't close completely. I thought of re-opening it, so the creature could withdraw, but it would more likely have....."

"Eaten us all!"

"Well, yes. It's already eaten my new porter robot. See that little heap of circuitry by the door?" I did. "Guess that much didn't taste good."

I was getting my survival instinct under control, since I saw that it couldn't reach Hashmark, so I stepped out beside him. "I don't see a mouth on that thing," I said. "How did it eat the robot?"

"That slime dripping from the tentacle seems to be an incredible adhesive. Whatever it touches, stick, and it's dissolved and absorbed. You should have seen that robot - it

struggled like mad, unsuccessfully, and you know the tonnage it could lift." The tentacle waved around, 'feeling' the air. Suddenly it lunged, snapping to a halt not a yard away.

"Hashmark!" I said, once again safely behind the bench, "Do you know what those robots cost? If the Station Boss finds out....."

"We'll be in the remote sub-station, defusing live Planet Bombs."

"And if we don't get rid of your friend, we'll be doing it blindfolded."

"I was trying, Mr. Crannock. That's why I borrowed that rebuilt chop-gun, though you know how I loathe firearms. I suppose it was my aversion to weapons which spoiled my aim."

"Are you sure you weren't thrown off Gamilus because you were a lousy shot? Look, Hashmark, we've got to get rid of that thing before the foreman wanders through. Hmm...do you suppose that it might stick to itself?" Though the tentacle was writhing furiously, maybe frustrated by our distance, it carefully avoided brushing against itself.

"A fine idea, Mr. Crannock! Knot it up! Well, if you'll dart around beneath it, I believe it will sense your presence, pursue you, and by agile maneuvering, you could...."

"Baloney. Let's do this sensibly." I lifted a ten-foot length of light pipe from its wall rack. Hashmark admiringly edged aside while I slowly reached past him. The tip of the tentacle inquisitively followed the motion of the pipe, gradually curling back. Now, I thought, a single deft flick of the wrist..... and the miserable warp-cootie grabbed the pipe. I wrestled with it for a moment, before with a single deft flick of the tentacle, it flipped me away into a rack of spare wiggler magnets. A swift sweep of the pipe, and Hashmark pinwheeled into the opposite bulkhead, where he slammed into the emergency communicator button.

"Station Security. What's wrong down there?" growled the wall-phone, a second before the pipe smashed it down in a shower of sparks. We both sat up, shedding debris.

"Wonderful," I said, "Granikov's Marauders will be here in a minute - unless he decides to just play it safe, and jettison the whole workspoke."

"Glurble," agreed Hashmark.

"He won't like it when your tentacle absorbs the squad."

"Gahh...If only you'd followed my suggestion and run..."

"Shut up, Hashmark. I've got a better idea. Is that warp generator still around?"

"Yes, right over here. I'll destroy it, Mr. Crannock."

"No! Open another window."

"What?"

I'd already crawled beneath the workbench, and recovered the chop-gun. "Behind your beast," I called, "We're just wasting time sniping at his tentacle." A working chop-gun and a clear shot at the critter's back: that's all I asked. Not the most heroic way, perhaps, but who was watching? While Hashmark coaxed activity from the generator, I studied the tentacle, happily sucking up the pipe like a strand of spaghetti.

"Ready," he announced, and as the lights flickered, a colorful cloud appeared and grew between dining tentacle and workbench. A stinging ammonia wind blew into the workshop, and I found myself looking up full into the sparkling compound eyes of Hashmark's pal.

"Behind it, I said!"

"Fancy that - eyes on the back of his head, too!"

I didn't see much of the next two minutes, what with my eyes shut most of the time, and vapor trails filling the room from wild chop-gun rounds recochetting from the creather's hide, but, after Hashmark pried the empty gun from my hands, he made me look toward the riddled ceiling. Inside the dwindling cloud, I could see what was left of the beast, its own tentacle from the window nearer the door wrapped tightly around its neck.

"I think it's dead," decided Hashmark, "When it spotted us, it made a wild grab, not realizing it stood between us and its tentacle. Brilliant idea, Mr. Crannock!"

A thunderous pounding rang from the blast door. Fortunately, a stray shell had shattered the mechanism. By the time Granikov's Marauders bashed through the door, we'd covered the dissolving tentacle, drooping limply between two small glittering clouds,

with fallen air-conditioning conduit - couldn't tell it from the rest of the tangle of tubing on the ceiling.

"What's going on in here?" bellowed the guard captain.

I dusted off my coveralls nonchalantly. "Porter robot. It went berserk. At great personal hazard, I neutralized it - see that pile of circuitry on the floor? No problem."

The Marauder grunted appreciatively at the wreckage in the room. He was a true connoisseur of destruction. "All right," he said "Well done. But next time call us, first. Requisition another robot from supply." Disappointed, he holstered his blaster.

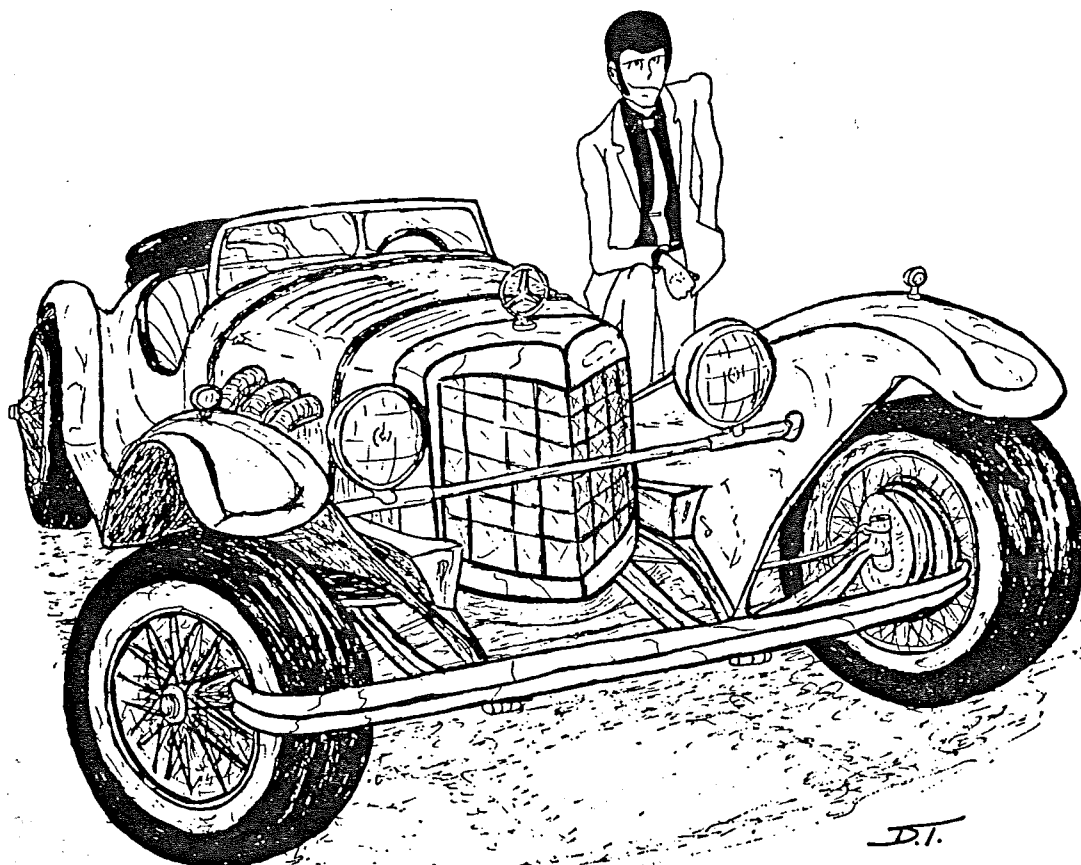
They marched back down the hall. One, having caught a drop of dripping ooze from above, was unsuccessfully trying to pull his gauntleted hand free of his holster.

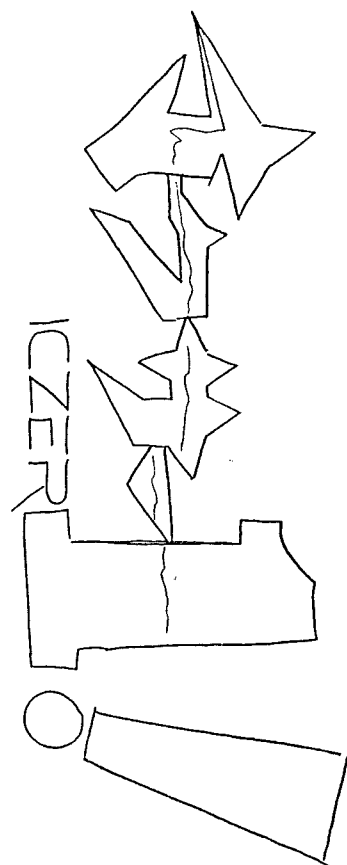
I turned to go. "Mr. Crannock," called Hashmark, "I'm really sorry about all this."

I was unconsolable, however.

It would be months before I could get another picture of Emerald McGinty from Earth.

L
U
P
I
N
I





LW 87

FEATURE ARTICLE

WHAT'S THAT SAY?

-by Logan Wayfinder & Mark Kodai

This is an attempt to translate Yamato Roman Albums (RA) to English understanding. Over the next few issues of Nova I hope we can maybe get a better understanding of what's between the covers (Typists Note: this sounds slightly dirty, guys!)

The first RA to be translated will be Be Forever Yamato, the most well-known of the Yamato movies. The 1979 movie was a big hit in Japan that year, and happens to be our favorite (so that means, it's first, nyaaah!)

If you own the Be Forever RA you already know that it is numbered oddly. So as not to confuse anyone, we will be following their numbering.

Now, here's how we're going to do it. On the bottom right hand of the page is a paragraph or two written in Japanese. Those will be listed first. Then we will do the panel blurbs. The way we will do those is by drawing the page and showing you all the panels which will be numbered. This way you will be able to know what panel we're talking about. (Exp: Panel five, Mars. Page 11)

SO, now that this is clear (as mud) let's get underway!

(TN: You forgot to mention that this translation is as near verbatim, and as accurate to the original language - including the broken English - as is possible. Much of it is in what's become known as "Engrish", the Japanese grammar and pronunciations and spellings of English words and sentences.)

BE FOREVER YAMATO

Page 11

"The year is 2202. The battle of Garimus and the White Comet's Empire free planet. Goluba were over, and it saw that Earth has once again returned to normal.

"But the mysterious flying object appeared and broke the silence of the vast universe, and it was approaching Earth while changing the planets of our solar system to lifelss husks."

- Panel 5 Pluto
- Panel 9 Yamato Be Forever (Bet you didn't know that.)
- Panel 13 Mars Base
- Panel 16 We will be landing on Mars in fifty-five minutes
- Panel 17 Saturn
- Panel 18 Mars
- Panel 20 RESPOND!
- Panel 22 Earth Defense Command HQ

1	2	3	4
5	6	7	8
9			
10	11	12	13
14	15	16	17
18		19	
20	21	22	

Page 12

"Susumu Kodai who went to Mars via a manned Patrol Ship, witnesses Mars as it was swallowed by the red light from the mysterious unidentified flying object. There were no survivors at the Mars Base that Susumu Kodai investigated. The dead bodies had no marke of injury....

"The flying object dodged missiles from Earth and then landed in an unpopulated area. Troops of soldiers fully outfitted landed soon afterward. The city's soldiers were forced to fight at close quarters.

- Panel 1 They are far away from target and explode
- Panel 7 (I am sorry but I can't figure it out. Possibly may be an altitude reference)

Panel 8 Strange, the ship has no damage
 Panel 9 Investigate the enemy's shielding with all we have.
 Panel 10 Analyzer speaking "Perhaps they come to play!"
 Panel 13 It is trying to land.
 Panel 19 (This panel was overlooked-will translate next time)
 Panel 20 Ready search lights.

Page 13

(Was overlooked. Will be done in next translation)

Page 14

"The attack of the enemy's bombers and tanks were fierce. The uninhabited fleet, that Daisuke Shima operates, lost to the enemy's fleet.

"Kodai, lost too, and he had to get away by escape capsule. Mamoru, who convinced Susumu to go to the inhabited bases, entrusted Yuki with the paper of the Chokan's orders.

"At the same time, the head of the occupation forces, Kazan, has been ordered to find the Yamato by Emperor Skarudart (Skaldart).

"The inhabited base was attacked by the enemy's action bombers. In the admist of the enemy's attack, Kodai meets Yuki. Yuki told him to gather Yamato's crew and make contact with Shiro Sanada in Asteroid base Ikalusu. Yuki and Kodai, knowing where to go, head for Hero's Hill."

Panel 1 (Sorry, could not translate)
 Panel 2 They are winning.
 Panel 9 Patrol Tank.
 Panel 12 Action Bomber.
 Panel 18 Uninhabited Fleet Control Center
 Panel 20 (Was overlooked-will be done next time)
 Panel 24 Damn it! There are many! Hang it, I'll beat them!

Page 15

Panel 6 If I had ridden in that fleet....
 Panel 8 Look for Yamato!
 Panel 9 Take this paper to the inhabited base.
 Panel 12 Who is it?
 Panel 13 The head of the Earth Occupation Forces, Kazan.
 Panel 18 Make contact with Shiro Sanada at Ikalusu.

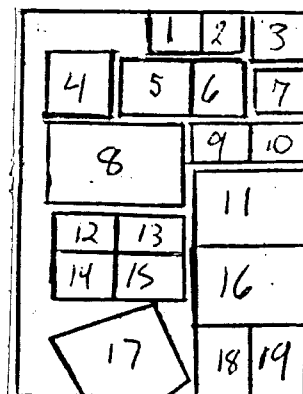
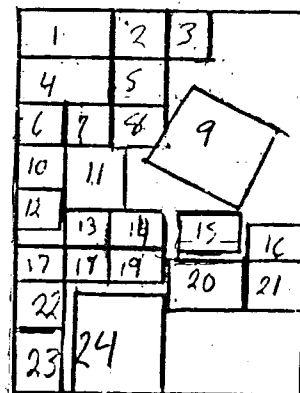
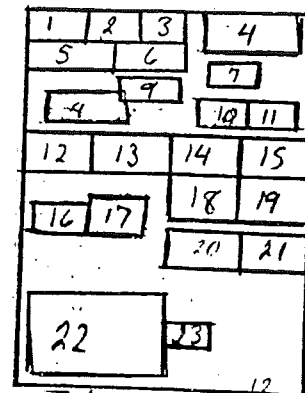
Page 16

"The brave men who meet at Hero's Hill called Sanada by TV transceiver. He told them about an unexpected news. He said "There is still a Yamato!" (Yamato's crew did not know if Yamato was destroyed or not from the Dark Nebbie attack.)

"Kodai and the Others decided to go to Ikalusu, so they left for the High Speed Communication Base under Yuki's guidance.

"The dome was opened by the computer operation of Yuki and the ship soared. But Yuki was shoot (ugh-don't you mean 'shot') by the enemy. She tried to get up, doing her best, but could not. Kodai tried to catch her, but they were separated and the shuttle left. The tall young man appeared beside the unconscious Yuki. He was Alufon. (or Arufon)

"The conference room of the Earth Union. Kazan who occupies all of the world is still looking for Yamato. But Chokan Todo says



flatly. "We still do not surrender. If you want to know Yamato's whereabouts you had better look for yourself."

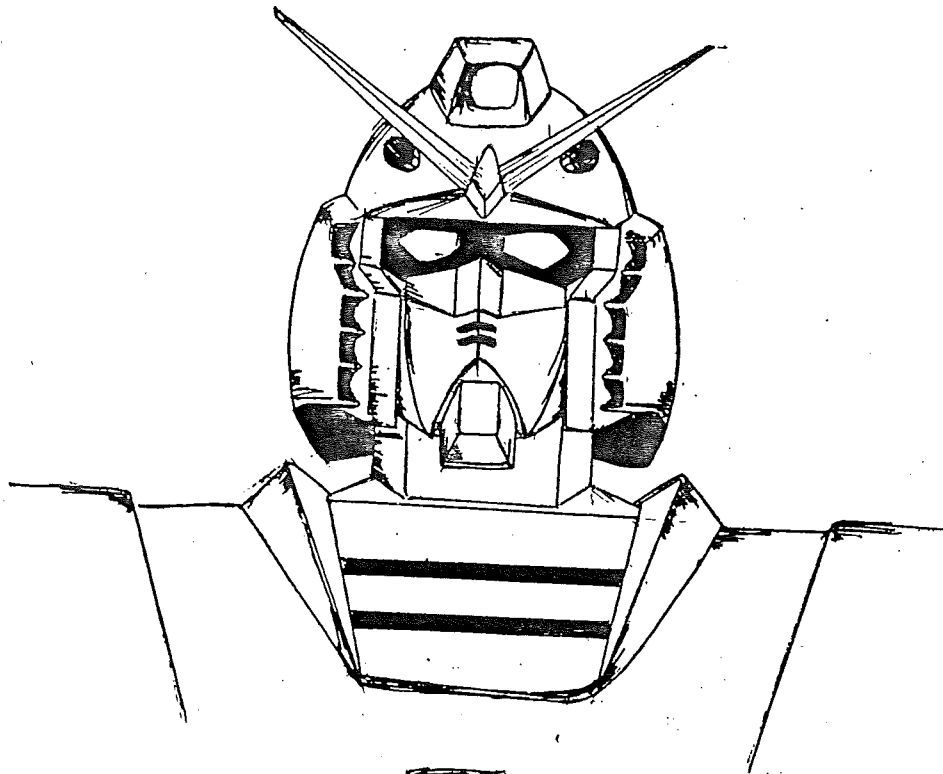
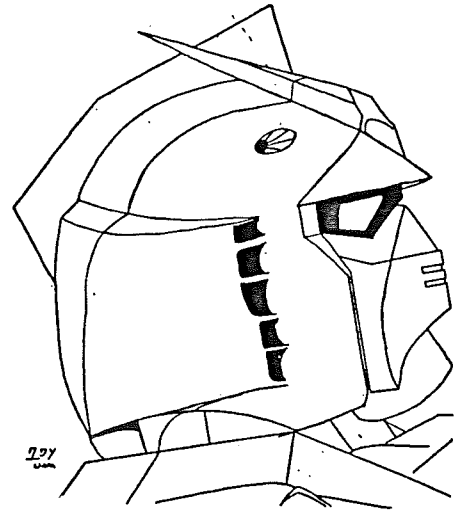
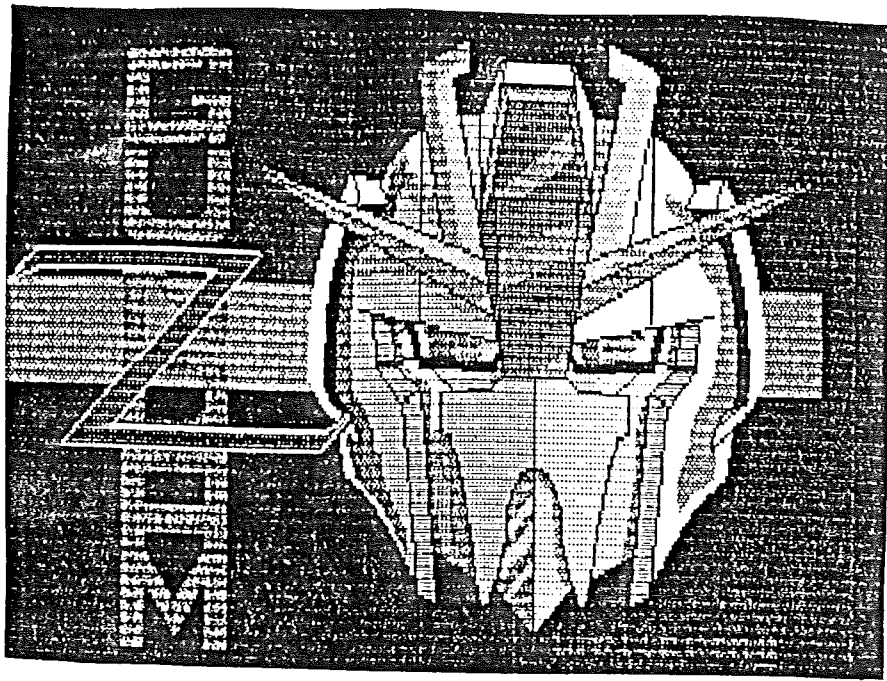
- Panel 5 It's been a long time since we met, isn't it, Kodai?
- Panel 6 I thought that if I came here I would see you again!
- Panel 7 Contact with Sanada at Ikalusu at once! Yes sir.
- Panel 8 You know where Yamato is?
- Panel 12 The secret terminal to the Headquarters is underground.
- Panel 19 The dome ceiling is not open.

1	2	3	4	
5	6		7	
8				
9	10	11	12	
13	14	15	16	
17	18	19	20	
21	22			
	23			
				16

And that concludes this little attempt to translate Yamato into English. In the next issue we will do more pages.

(The Nova Staff would like to thank Logan and Mark for coming up with what we think is a novel idea for a running column, and would like to know if you would like this series to continue and your opinions on it. Please send all comments to the address listed on the contents page of this NOVA! Thanks!)





GUNDAM

Feb 1986

FEATURE ARTICLE

STAR BLAZERS and the ARGONAUTICA

- by Julie Tharp

"Centuries ago, another ship sailed out onto the seas of Earth on another mission when Jason set forth on the Argo searching for the Golden Fleece. In honor of our mission, we have renamed our ship the "Argo"...."

And so begins the journey of the Space Battleship on Star Blazers. Long ago, when I knew only what was presented on Star Blazers my major misonception was that the Japanese had changed the name to Argo originally, for, after re-examining in depth the original story of the Argo and her crew, I was and STILL am convinced that Yoshinobu Nishizaki based a large part of Series I on the Argonautica.

And so, what of the similarities between that ancient saga and our own beloved modern one of the future? Those Argonauts and our Arugosen Noriyuken? Let us examine the elements of the myth, and most importantly, the elements within the beginning of the Yamato saga to which I will be drawing parallels.

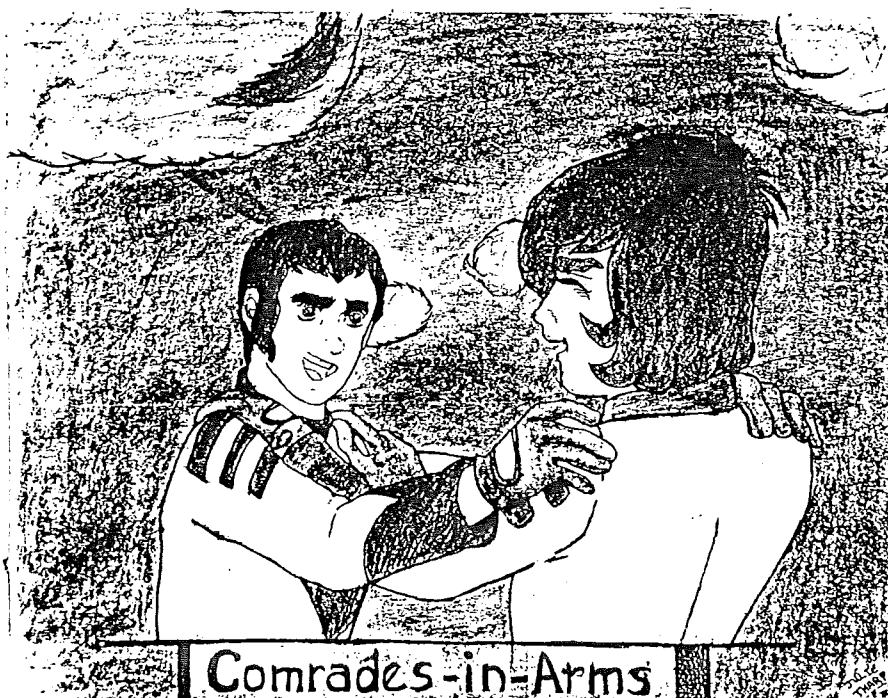
The first nautical saga in Western literature-3,000 years old-is a tale whose premise sets the stage for a variety of story elements interwoven into a saga of truly epic proportions: A unique and magnificent ship, manned by a select crew who are already heroes, or go on to be even greater after this voyage makes them so; sets out on a long, dangerous and uncertain journey for a far mysterious kingdom where an instrument of bringing about healing, peace and prosperity is guarded by an immense and deadly danger. If the prince can bring he prize home, with the help of a beautiful woman who loves him, he will win back his throne from an usurper. The tale has echoed down the centuries. It was "a tale on all men's lips" according to Homer (the poet); Sophocles based a play on it; and in the 3rd Century BC, Apollonius Rhodius, head of the great library of Alexandria, Egypt, wrote his Argonautica which has passed down the story to us.

The name Argonautica means literally "the tale of the voyagers (crew) of the Argo". ** Despite the fact that the parts of the Yamato saga are named through the ship, and she is one of the characters, it is her human crew who are at the heart of the stories themselves - upon which Westchester played in changing the series' name and replacing "Yamato" with "StarForce" (Typist's Note: and all related substitutions thereof) sometimes to the point of stupidity. **

The name Argo comes from the Greek 'Argus' ('bright'). The ship, "the finest of all ships that ever braved the sea with oars", was named for her builder. But the original Argus was a giant ordered by a jealous Hera to watch Io, the river nymph lover of Zeus, whom was changed into a heifer and lent the name Bosphurus ('cowford') to those straits. Zeus sent Mercury to kill the giant, whose hundred eyes never closed. After the deed was done, Hera placed his eyes in the peacock's tail - her sacred bird. But another version states that she placed them in the night sky as the stars. ** Yamato means 'mountain tower' and both names seem aptly descriptive if one looks on the ship also as a "bright" ray of hope, as well as a symbol of "bravery and sacrifice", victory and love. There ironies in the fact that Io lived in a watery element and more so that Argus' eyes became stars. Certainly the Yamato, the original Yamato, was and is considered a unique and fine ship - among other things, the biggest battleship ever built. And our Yamato is certainly a fine, first-of-her-kind, yet unique ship in her own ways as well. **

The story of the Golden Fleece begins with a king of Greece's Thessaly who divorced his queen, who, fearing ill will toward her children by their stepmother, set them upon a ram with golden fleece sent by Zeus to carry them to safety. However, when crossing the strait that seperates Europe and Asia, the girl, Helle, fell into the waters thereafter called the Hellespont. The ram brought the boy, Phryxus, to the kingdom of Colchis, on the eastern shore of the Black Sea in what is now Soviet Georgia. He sacrificed the ram to Zeus and gave it's golden fleece to King Aetes who placed it on an oak tree in the

sacred grove of Mars guarded by a sleepless dragon. ** In the story we can recognize echoes of the fatal-yet-successful journey of Astra, whose golden ship crashed on Mars and was remembered afterward as a heroine. Queen Starsha causes to send on a journey young people of a less advanced yet similar race to combat the evil doings of another ruler, who's planet shares the same orbit. The Golden Fleece "that which could bring peace, end plague and famine, and heal," is obviously the Cosmo DNA (TN: or as originally called: Cosmo Cleaner D). The parallel is one of the strongest inferences and inferred as well are the things both were to combat, the object and reason for both crews' journey's in the first place. **



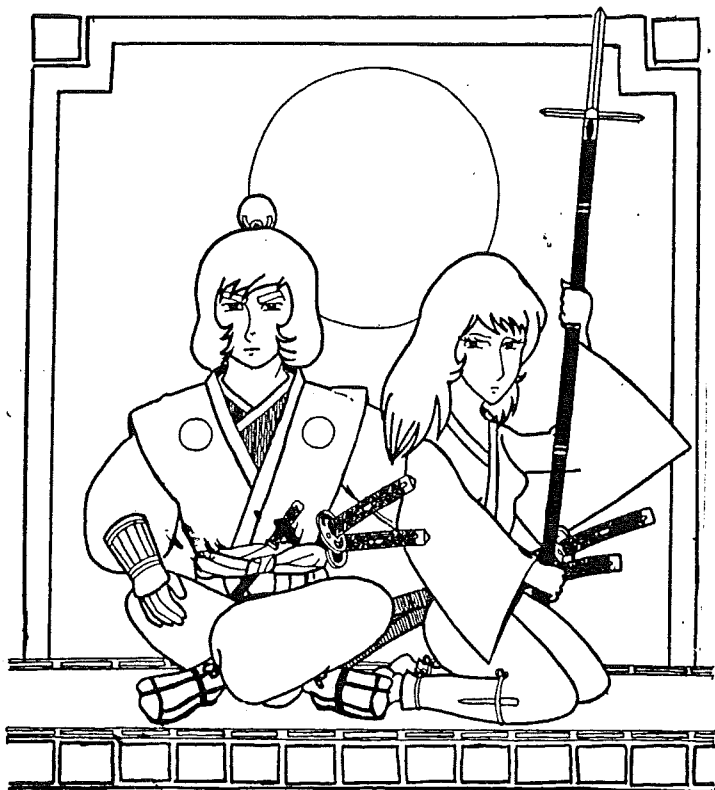
Comrades-in-Arms

In relating the characters of the stories to one another the start of the story must first be set up: in another nearby kingdom in Thessaly King Aeson, tired of kingly cares and duties, surrendered his crown to his eager brother Pelias on condition that he should have it only during the minority of Aeson's son Jason ('healer'). When Jason was grown, he came to demand the crown from Uncle Pelias. He pretended to be willing to yield it, but also suggested that Jason prove his worth by 'regaining' the Golden Fleece which he claimed was the rightful property of their family - they WERE remotely related to Phryxus. Other versions suggest that Pelias didn't pretend anything and placed the Fleece as the price for winning the throne. Either way, Pelias would have figured he'd be rid of Jason if he went on the quest, or, on the remote chance he succeeded, Pelias would find fame, fortune and romance and straighten out the mess he'd made of the kingdom. Wanting to regain and save his kingdom, Jason agreed. Jason, aside from being the required brave, was subject to sternness and fits of depression. ** Jason is, of course, Derek Wildstar. He is the main character in the series, and is a very intense, serious personality prone also to sternness as well as depression as evidenced most openly in Episode 10. Jason's princely status can be compared to Wildstar's Combat Leader status, and later Deputy Captainship. On top of their being the captains of their ships and leaders of the crews, both Wildstar and Jason play the romantic lead. Both youths are driven by a desire to secure their homes and prove themselves as men. An undercurrent of vengeance (one more so than the other) runs through both stories. Concerning linguistics, the 'healer' part concerns Wildstar who is representative of the symbology of the crew's being "Earth's only hope" and a builder of her future in more ways than one. Wildstar's original Japanese name becomes doubly suitable: Susumu Kodai literally means 'to go forward <to> ancient times' (sort of a reverse "back to the future") and can represent not only his being a type of futuristic samurai but a futuristic Jason as well. A couple of interesting side notes are that the British version of Space Battleship goes only so far with the parallel to give him the name Jason [TN: Jason Kodai]; and that Westchester is playing even more on the Argonautic parallel reasoning by renaming Domon - "the new Wildstar" - of Series III, Jason [TN: Jason Jetter] (let's leave it at that, shall we).

Pelias could be the Commander, who sends the Star Force on their journey as a figure of authority, though his position is more legitimate and intentions less hostile. Yet the motives are the same. The Commander makes it perfectly clear that the Cosmo DNA is the price for regaining their home.

King Aeson I will deal with later on. **

Jason employed Argus, an old man who was the best ship builder in Greece, to the great undertaking of building a ship capable of containing 50 men and surviving the dangerous 1,500 nautical mile, 3 month journey. Now he needed a crew worthy of her and capable of the same things. He sent out an invitation to all areas of Greece. Soon a band of bold youths, many of whom were or would be reknowned as heroes, had gathered for the quest. They were called the Argonauts, after the name of their vessel. ** Argus could be Orion, and Sandor. Sandor especially supervises reconstruction and additions, and Orion fits in the oldster 'among the youths' mold as Argus did when he accompanied the Argonauts and found need of his skills from the damage caused by the very real turbulence of the sea to the steering and rowing oars; as well as more fanciful dangers. Note here the irritatingly frequent instances of various propulsion/navigation problems aboard the Yamato. The



DI-
1984

Yamato's crew, the finest that could be found, were supposedly called from all over Earth. Groping with numbers we find the approximately 50 crewmembers likened to the number of crew in a group/team - especially Wildstar's that consists of not only straight Combat members, but the Black Tigers as well. The number is about half that of the Yamato's crew. The special designations of travelling distances is overshadowed by the nearness of the digits 1-4-8 and 1-5-0; and that the Yamato's journey was scheduled to take a little over 3 months (discounting natural disasters and Gamilons). **

Though versions disagree as to the presence of certain crewmembers, some names appear on all crew lists - and it is these and others I'll try to draw parallels to certain characters within the series: First, there was Typhus- the finest helmsman in all Greece. He steered the Argo through the toughest part of her journey to Colchis before falling ill and dying midway through the journey. He was replaced by a youth he'd apprenticed during the voyage, proving himself after the staggering loss felt by the Argonauts of Typhus.

** Typhus is unmistakably Mark Venture. To me, anyway, everything about him has always spoken of a streak of Mediterranean descent. As Chief Navigator and pilot, his importance is realized most openly in Series II rather than

Series I but there and elsewhere the practical as well as emotional staggering loss remains (as does Venture's "apprenticeship" of Kitano in New Journey). There remains the tragic irony that both are doomed to die (Venture more than once).

"There shall come a time
When the bands of Ocean
shall be loosened,
And the vast Earth shall be laid open,
Another Typhus shall disclose new worlds,
And lands shall be seen beyond Thule."

-MEDEA (1st century AD)

These lines from the Argonautica - an inspired tragedy play, has been recognized as a prophecy of the discovery of the Americas, or an ancient knowledge of them (spurring Columbus on); and even as a prophecy of space travel which is even more significant here. Indeed, if one sees "the bands of Ocean" as the River Ocean that encircled the world (atmospheric layers?), and the "vast Earth" as our planet or even our solar system, and the lands "beyond Thule" - a legendary far northern country that represented to a southern

culture lands that may exist incredibly long distances away and cultures even more alien (pun intended) to their own - could represent our solar system, our "galactic neighborhood", or even our Galaxy, period. Especially if we see the "new Typhus" as Mark Venture, we've seen the prophecy fulfilled in our imaginations. **

The twins Castor and Pollux were half-mortal sons of Zeus, whose sister Helen was so famous as the cause of the later Trojan War. Pollux was famous for his skill in boxing and the "arts of war" while the gentler Castor was famous for his skill in taming horses and the equestrian arts. They were united by the warmest affection and inseparable in all they did. After the Argonautic expedition they came into a feud with their former ship-mates Idas and Lynceus, brothers whose fiancées they had stolen. Lynceus had a divine gift of superior eyesight. In the course of fighting Castor was slain with a spear and Pollux, after exacting fatal revenge on the brothers, inconsolable for the loss of his brother, offered his own life in return for Castor's as a boon from their father, Zeus. Zeus instead rewarded their attachment by placing them among the stars as Gemini, the Twins. Later Roman times had them appearing in battles to aid the cause, and they became patron deities of seamen - St. Elmo's fire was first called by their names after an incident aboard the Argo. ** In Castor and Pollux can be seen Venture and Wildstar. They love each other like brothers, and as far as the events of Series I are concerned, are never really separated in any way for long, save the incident of Episode 14 (and then never completely). Pollux's martial spirit and skills are akin to Wildstar's; as Venture's is to Castor's gentler spirit and skill involving basically a mode of transportation. Wildstar is deeply hurt by his death (more openly in Final Yamato) and certainly revenge played a part (it seems our pilot was doomed to die, but couldn't Nishizake have broken tradition in this case?!). Also in Castor and Pollux can be seen the Wildstar brothers. Again we have the extreme closeness, but Derek and Alex are nevertheless separated during Series I. Alex is officially believed to be dead, and his brother is deeply affected by this, revenge becoming a large motivating force for him throughout Series I. An interesting note is the noticeable sibling resemblance between the two. The very beautiful Helena being the twins' sister could be paralleled to Nova's closeness to Venture and (especially) Wildstar. Lynceus could be Eager, or Nova in lieu of their jobs. Castor and Pollux were, from the time of the Argo, identified with stars, sailing, battle, and St. Elmo's fire like in Episode #15, whose end scene was an example and affirmation of the pair's closeness, yet differences, their closeness to Nova, and, as I'll get to in a moment, the various aquatic disasters that would be encountered and the divine protection that would save the Argonauts. **

Atalanta was a beautiful huntress who volunteered to accompany the Argonauts. Some versions assume Jason was an equal-opportunity employer, but the "official source" Apollinus states that Jason "was flattered but politely refused her", his reasons being that it would be hard on her as a woman (sound familiar?) and in the same vein her presence aboard ship amongst the men might make things "complicated" since there would be strife already between certain crewmembers who already had or would develop grudges and rivalries - as we've already seen. Even so, several of the Argonauts mentioned here and not would later join her in another story, the Calydonian Boar Hunt. Among them was Meleander, who would die if a particular torch was burned and it was therefore guarded by his mother. Along with Atalanta he killed the monstrous boar whose head he gave her as an honor-trophy, for he had fallen in love with her. His jealous brothers insulted and assaulted her to steal her trophy. An enraged Meleander saved her by killing them, but his grief-enraged mother threw the fated torch into the flames, and Meleander died in agony, confessing his love to Atalanta as he did so. (there, Nishizake, I've given you a poor excuse for the things you pulled in Final). ** Atalanta is obviously Nova. Like Atalanta, Nova is capable of doing things the guys can; and yet Nova keeps her femininity at all times. Atalanta would have been the only female on board, and this is echoed in the strange situation in that after Episode #10, Nova seems to be the only girl on board - and always the only officer - the same going for Series III and especially Series II and the rest. Certainly her presence eventually brought "complications" and strife in Episode #25. Looking at the variety of things Nova does aboard the Yamato; however, tied to

"feminine duties" they may seem, they require skill and are demanding (requiring an orderly mind, good perception, and a strong stomach). **

Orpheus was the son of Apollo and a prophetess (sibyl) whose magic ability on the lyre affected humans, animals, plants, rock, and all things created by Man from Nature; including weapons. In true bardic tradition he was knowledgeable in and of many things, and was a great help to the Argonauts as they journeyed into the unknown (and a great time filler with his entertainment). He is best known from the later story in which his new bride, Eurydice, died from poisonous snakebite. A grieving Orpheus journeyed to the Land of the Dead, where his song drove the souls to tears; including Persephone, Hades' kidnapped bride, and even Hades himself. He secured her release on the condition that he should not turn and look at her as she followed him to the upper world. In his eagerness, however, just short of their goal Orpheus looked upon her - and she disappeared from his arms with a sad statement of love and farewell with no blame. Having lost Eurydice a second time, Orpheus' songs became sad, and forsook all women - and it was they who brutally slew him. His lyre was placed among the stars, and Orpheus himself was now able to join his beloved in eternal togetherness and joy. ** Orpheus could be more than one person. His involvement with the voice could parallel him with Homer (that name in itself a coincidence with Greek storytelling). But I believe he could be Sandor more so in the way Orpheus was quite knowledgeable about everything and his "magic effect" on Nature is like Sandor's ability to fix or create anything. Sandor has an effect on people in his sheer likability in his personality, and his ability to 'take command' and his respected, sought-after advice. The later tale could parallel the Series II story of Venture and Trelayna. **

Admetus' concern with this article comes mainly from what happened afterwards to him. He was Jason's cousin, and married one of Pelias' daughters (also Jason's cousin, therefore). When Admetus fell ill, a bargain was made in which Admetus would live if someone consented to willingly die in his stead. He was a good man, but not one of his people, courtiers, servants, or warriors was willing - not even Admetus' aging parents.

Then his loving wife Alcestis offered herself. Admetus would have rather died than pay such a cost, but the bargain price had been met and could not be reversed. She fell ill even as he recovered. The most popular

version of the ending states that Hercules (also a former Argonaut) wrestled Death and won her life; but another states that a pitying Persephone implored her husband Hades to send Alcestis back to her grieving husband. ** This story closely

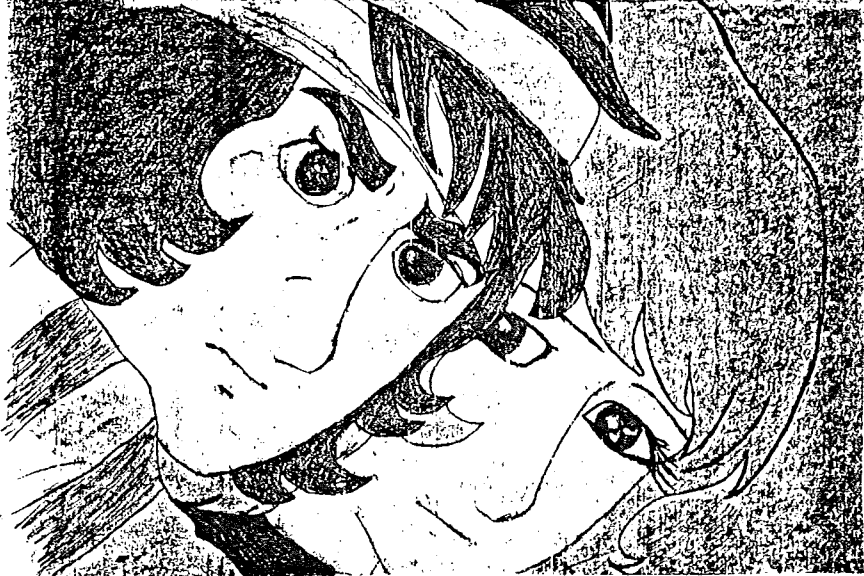
parallels the events of Episode #26 in which Nova sacrifices herself to save the crew, and especially her beloved, from the radioactive

"sleeping gas"; then is sent back by the Captain's spirit and Wildstar's love/grief. Captain Avatar, unlike Admetus' parents, is prepared to die and though his death at that point

was inevitable, Nova's was accidental. He took pity on her and her lover, and secured her return. While Wildstar voices his hopes in her living, for his sake as well as hers, in effect wrestling with despair and the seemingly irreversible situation. **

And so Jason and his Argonauts set out on the Argo. "Your courage fills me with fresh confidence" he told them as they gathered (familiar...). They were under the protection of the goddess of wisdom and battle, Athena. As they departed, however, "they were mourned as if already dead". ** Starsha is in Athena's guise a divine protector as evi-

THE Two OF You... Loving Each Other - And Earth TOO
LOVE IS THE Greatest Power In The UNIVERSE



denced especially in Episode #15 with the energy-sucking whirlpool and varianced in such episodes as #24 and even #1 when her voice offers encouragement, wisdom, and hope as Athena's voice was said to do through a sacred oak branch attached to the prow, under which were painted eyes that spied out hazards ahead (primitive sonar/radar equipment?). Also Starsha is responsible for bestowing on Earth the wisdom and means of practical interstellar travel and a formidable weapon as well. The mourning of the Argonauts at the start of their journey is echoed in the various things heard from those come to see the Star Force off; including Nova's mother and even in the doubts expressed by Wildstar and Venture. **

Their first stop on the journey was almost their last. The Argonauts arrived on the Isle of Lemnos, whose female population had recently killed all the men for infidelities with captured slave girls. Knowing that their race would now die, the beautiful Queen Hypsipyle and the other women eagerly welcomed the Argonauts ashore - she herself flirting with Jason, who left her with a son. Indeed, there was near-mutiny of the Argonauts who found life on Lemnos quite agreeable for the short while they stayed. But resisting temptation, they stoically moved on. ** Okay, this story closely parallels the events of episode #25. While Lemnos was the Argonauts first stop, Iscandar was the Star Force's last. The pure Iscandarian race - and population - ended with the woman, Queen Starsha, after the plague. This queen, loving the brother of the Jason-figure (note again the resemblance) who, however, stayed with her and saw their daughter born; who was left with her father later in New Journey (a role reversal). What also must be pointed out is the attempted mutiny/kidnapping by Sparks and company. Though the whole crew found life agreeable on Iscandar, they decided to jump ship and stay (with an unwilling guest). Sparks' reasoning of insuring the survival of the human race, however perverted in his actions and intentions, was nevertheless sound enough to become an ulterior motive for sending the finest young and (unseen) women into space (think about it). This is evidenced in a more agreeable manner by Wildstar's "Adam-and-Eve-our-turn-next" words to Nova, which were agreeable to her. **

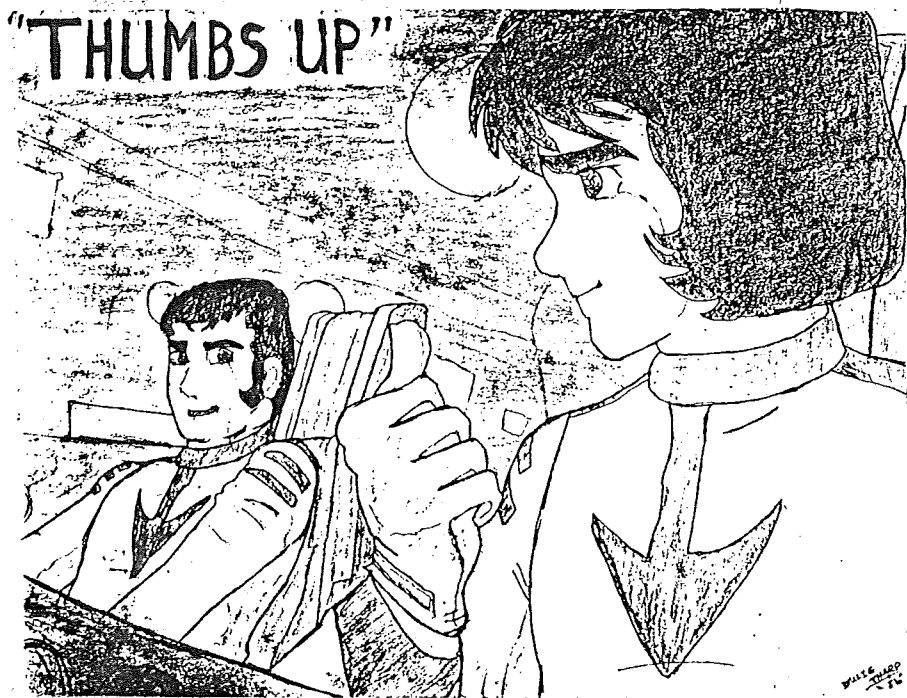
The Argonauts weren't having very good luck. A storm caused them to be stranded in a cove for twelve days and nights. On top of that the storm caused such darkness that "even Typhus knew not where they were" as they sought shelter. Orpheus suggested that they appease the local deity with a noisy war dance. It worked, and the Argo continued on. ** This obviously parallels Episode #14 and the Octopus Star Storm. The storm delayed the Yamato nearly twice as long. The storm's darkness could be attributed to the storm itself, the black cloud that drove them into the storm in the first place, and not knowing there was a way out (they did seem to know about where they were in the storm, though). Typhus' uncertainty parallels Venture's troubled position on the subject. The noisy war dance could be the big fight that goes on throughout the episode, the the deity's appeasement could be like when Wildstar and Venture made up, the ship was delivered from the storm. **

The Argonaut Hercules in his strength and enthusiasm broke his oar and "fell sideways off the bench". As the Argo tied up at a place called Mysia, Hercules went to carve himself a new oar. Hylas, a youth..."beloved" by Hercules was sent for water by him at a spring that was the home of some water nymphs, who, enchanted by Hylas' handsomeness, kidnapped him into their watery realm. Hercules went to search for Hylas unsuccessfully. But while he was gone a fair wind came up that the crew couldn't afford to miss. Despite a heated argument, the decision was made to go on, leaving Hercules behind. ** This incident parallels Episode #18 and the computer-fortress. First off, Sandor's plane (mode of transport) gets busted up; and he counters with a new plane. Then he and Wildstar are sent to knock out the fortress. Sandor, as Hercules in this instance (note the playing up of him being 'tough') is further shown-cleaned up alot - in his now revelatory, slowly evolving friendship with the handsome youth Derek. The computer's voice that holds them against their will has a distinctively feminine tone to it (a real femme fatale). Meanwhile, back at the ship, we find Nova and Venture very distressed at leaving them - particularly Wildstar - behind. But the Captain, despite his own misgivings, makes the decision that must be complied with for the good of all. Finally in a role-reversal we have the Hylas-figure searching for the Hercules-figure. **

The Argonauts ran afoul of a barbarian chieftain who challenged them to a boxing match to the death. Pollux, the finest boxer among them, became champion. He won, but the crew had to fight their way back to the Argo as the chieftain's revenge-maddened men swarmed upon them, only to be cut down. ** This parallels the Rainbow Battle of episodes #21-22. Certainly the swaggering Lysis could be the barbarian chieftain (and he no doubt considered the Star Force "barbarians"!). The boxing match and later real fighting is the battle itself that followed the formal challenge. Pollux has already been identified with Wildstar who acts as champion for the Yamato's Captain and crew as leader of the Combat forces. The battle resulted in a slight wipe-out and the death of the leader. **

Next came the trial of "the darkly swirling waters" of the Hellespont, where Helle fell from the golden ram. Now called the Dardanelles, the huge waves in the strait threatened to topple the ship. ** The Hellespont could again be the Octopus Star Storm. **

The Argonauts now encountered the Euxine Sea, or Sea of Marmara; and headed for the shore of Thrace where the sage Phineas lived, for he knew of a way to get through "the misty entrance" to the Black Sea and their destination. Phineas had been deprived of his sight by Zeus as punishment "for his cruelty". Furthermore, he was tormented by the ugly half-bird half-woman Harpies who stole every scrap of food Phineas tried to eat; devouring most and soiling the rest. In return for the needed information he told Jason that the Argonauts must rid him of the Harpies. They found them difficult to kill, but managed with a net to capture them. Throwing rocks, the crew chased them to an island where they stayed. ** Now this situation can be seen in the Earth's plight at the mercy of the Gamilon Pluto and Jupiter Bases (the floating continent/island of Jupiter). The Gamilons had effectively blinded the people of Earth by driving them underground to be subjected to further strife-hunger among them



(as implied in Episode #10 by Venture's dad's weight loss and 'soiled' the Earth with planet bombs. Though the Star Force was more effective at destroying Earth's tormentors, the Yamato was also basically 'throwing rocks' at the Gamilons via a phase of the Ring Defense Shield of asteroids in Episode #9, but a net showed up for them later in Episode #12. **

The Symplegane ('clashing islands') lay within the Bosphorus Strait where Io crossed as a heifer. It marked the 2/3 point in the Argo's journey. Two small, rocky islands floated on the surface, coming together; grinding -and crushing-any ship that tried to pass between them. As Phineas directed Jason let go a dove as a sacrificial pawn; which flew safely however between the Symplegane,

losing only her tail feathers. As they parted again the Argo made for the opening, timing everything. "Sheer destruction hung above their heads". When the Argo had proceeded into the gap the strong current held them back. "To right and left the rocks shook and rumbled; but the Argo could not budge". Then the Argo shot through, only a bit of stern ornament getting clipped. The rocks stayed forever where they were; and are still a real place. ** In episode #20 when the Yamato reaches the halfway point of Ballan an attempt is made to crush the ship between the planet and it's artificial sun. Trapped between them, time nearly ran out; but the threat was neutralized. There is also an echo of episode #12, also involving a sun and not being able to move-except into destruction. Concerning the release of the dove, episode #18 again serves as an example as prior to

Ballan, to pass a deadly impediment, they had to send out to neutralize it something that might have ended up dying. Though successful, the Yamato suffered surface damage. And then there's the "baby Argo" of episode #13 that was simply a sacrificial decoy for another impediment. **

Prior to the Symplegades the rest of the Bosphorus Strait proved a great barrier. Even today, modern tankers, etc. can be tossed about, slammed into banks and each other, or whirled about. Three major rivers emptying at one point plus the high winds causes these unpredictable currents and eddies. A calm countercurrent does exist, however, it was incredibly hard to get there and impossible to stay: "Yet for every foot that the Argo made she lost two, though oars bent like curved bows as the men put out their strength." ** With the Bosphorus's current's habits, the Galactic Whirlpool from episode #15 is a good parallel candidate. But also, from the previous episode the Octopus Channel can be paralleled to the countercurrent; and the description of the Argonaut's struggle recalls Venture and Wildstar's struggle. **

It was smooth sailing for the Argonauts the rest of the way. A comparatively minor incident occurred when they took a rest stop on Giresun Island, actually inhabited by a large bird population. Jason, however, encountered a species whose feathers were shot like arrows at his crew (I guess that sounds more novel than what probably really happened). It was suggested that the men crowd together with their shields over their heads; and using this collective shield they were protected as they made for the Argo as thousands of birds dived about angrily. The Argonauts offered a sacrifice on a "black rock" that today in its clefts can be found pairs of pebbles; placed there by hopeful lovers. ** Giresun Island is the planet of the Bee People as the Bee People could be the birds. Also within the same episode #16 an attempt is made by the Black Tigers to shield the crew; and in a parallel to the rock tradition a theme of hopeful love exists. Along that same vein of hopeful lovers seeking supernatural aid the Wishing Star incident can be seen from episode #12. The shield factor could be the Ring of episode #9, or the Reflective Shield shown in episode #26 (whatever happened to that?) **

Finally Jason arrived at the kingdom of Colchis; and made known his mission to its King Aetes. He consented to give up the Golden Fleece if Jason could yoke to a plow two fire-breathing bulls with brazen feet; and sow the teeth of a dragon, from which would spring armed men who would attack their producer. Jason accepted the conditions. Previously he had met with King Aetes' daughter Medea, who, loving him, was swayed to his cause. Giving Jason charms (for she was a potent sorceress) against the bulls and the warriors.

At the time appointed, Jason and his Argonauts arrived at the sacred grove of Mars where King Aetes and his court awaited; a crowd had also gathered to watch the spectacle/slaughter. Jason, with the help of Medea's charm, calmed the bulls into plowing the teeth. Soon the warriors sprang up and advanced on Jason. He fought them for awhile but, finding their numbers overwhelming, threw a stone in their midst; and they proceeded to fight among themselves, wiping each other out. ** First off, King Aetes is Leader Desslok. The kingdom of Colchis could be the Megellenic Cloud or, narrowing it down, the grove of Mars has a dual role as the twin planets Iscandar and Gamilon. As Iscandar the grove held the Golden Fleece. Mars was the god of War (the name means 'hammer' - derivative: Mark); and Jason's battle with the dragon-warriors parallels the incident of the Yamato's having to fight her way off Gamilon in episode #24. Desslok and his forces were waiting for them in anticipation. The fire-breathing bulls could be the sulphuric acid sea that the Yamato had to plow through prior to the battle. When, like Jason, the Yamato quit dodging and "threw a stone in their midst" by bringing down everything; perhaps creating an 'everybody-for-themselves' situation among the surviving Gamilons and definitely creating strife between Desslok and Krypt. Jason needed help through Medea's charms, and Wildstar needed the Captain's advice. **

King Aetes hadn't expected Jason to survive, so he wasn't about to give up the Fleece. So it remained for Medea to put to sleep the sleepless dragon that guarded it. Jason had promised to marry her, and she would flee with him aboard the Argo as finally he held the Golden Fleece in his hands, "That thing for which they had strived hard and suffered misery upon the cruel sea". King Aetes' fleet pursued them. One version states that

Medea's younger brother accompanied them, and Medea murdered him - scattering his limbs. As his father stopped his pursuit to bury his son, the Argo escaped. The other version is less gruesome. In this case the fleet and King Aetes pursued the Argo accompanied by Medea's slightly older brother. The fleet cut off the Argo from Greek waters, and Jason wound up confronting and killing Medea's brother and breaking through the fleet, making it home safely, where the Argonauts disbanded and Jason dedicated the Argo to Neptune, god of the Sea, whence she was placed among the stars. ** In the character of Medea is seen the two prominent women of Series I, Nova and Starsha. This dual role from a single character is expanded by Nova's and Starsha's striking resemblance (and again resemblance between the men they love). Medea as helper, shipmate and lover we see Nova. Medea as sorceress (technology-wise), royalty and (eventual) lover we see Starsha. Starsha, like Medea, warned the Argonauts/Jason of the dangers faced; and had previously (episode #15) given them almost supernatural aid. The sleepless guardian dragon is Gamilon though Starsha had nothing to do with it's downfall. Nova, too, in a way gives Wildstar a charm against the dragon-warriors and fire-breathing bulls when she uses the Cosmo DNA, thwarting the soldiers and gas in episode #26. Also from Episode #26 Desslok pursues the Yamato, cutting her off from Earth, is confronted by Wildstar and eventually killed (or so we think) though not by Wildstar or his weapons system. In this case the Aetes-figure becomes the Son-figure. Desslok appears to be blown to bits, too. Though not in Series I, soon we seen the Star Force has been (forcibly) disbanded, but, like the Argonauts in the Calydonian Boar Hunt; are brought together again. As for the Yamato, whichever way you want to look at it, is sacrificed - her spirit sailing a last time among the stars on her way to the next world; yet always remaining in the memories of her crew and the people of Earth for all time. **

There is an epilogue to this story: When Jason returned with the Golden Fleece his father Aeson was crippled further by his age and infirmities which had prevented him from accompanying his son; in the first place being the ultimate cause for him giving up his throne; and hence the quest. Jason asked Medea one further use of her sorcery - take some years from his life and add them to his father's. Medea refused to do this, having another way. Aeson was placed by her into a deep sleep, and laid on a bed of herbs like one dead. A cauldron, filled with all things necessary to the spell was made ready (a universal symbol of rebirth); and Aeson was made youthful again. Pelias' daughters (perhaps Alcestis among them) implored Medea to do the same for him. Medea, with a murderous gleam in her eye, was happy to oblige. For Pelias she prepared the cauldron with only water and a few herbs. She then deceived the daughters into killing him first before he could be "reborn", which, to their horror, did not happen. So Pelias got his comeuppance, but in a bad way.

But Medea herself was soon to meet with tragedy. An unfaithful Jason wished to marry Creusna, and "put Medea away". The Soviet Georgians see Medea as a beloved princess of their homeland; self-exiled to help the man she loved. Yet in Greek eyes, as we've seen, she is a blood-stained figure; for not only was she said to have brutally murdered her brother, and deceived Pelias' daughters into murdering him; in revenge for Jason's divorce she gave his new bride a poisoned robe, killed her own children, set fire to the palace, and split to Athens, where she married the father of the hero Theseus, whom some say was an Argonaut (beware the fury of a woman scorned!). ** King Aeson is Captain Avatar. Though his age never really got in his way, illness certainly did. But though the Captain did not seem to be blessed with a rejuvenating spell (until Final, that is); he did accompany the Jason-figure on the journey. Wildstar, though, not going as far as Jason, was nevertheless adamant about the Captain living in like Episode #17 - the man whom he later (Series II) admits was "like a father to me". And yes, there is a Final parallel; with that stuff about the cryogenic suspension and new surgery (lying Aeson on the bier "like one dead", etc.) **

WHEW! Well, I guess in a way I've answered Jeff Blend's "Wouldn't You Like to Know" Question #7: Why did they CHANGE THE NAME OF THE SHIP?!! - though it was not my original intention to do so since this article was conceived by me before I read that. It is NOT my intention to justify Westchester's action - now that I know the truth I'm in total agreement with you: Yamato it is! And I do believe that some legal red tape or maybe even

some narrow socio-political reasons for the name change occurred. But I think your reactions are a BIT strong - hey, they could have thought of a definitely worse name than Star Blazers (which I think is really good). Now, Jeff, and everyone else out there, I'm not looking for any disagreements. My bottom line to this article and commentary is this: If they HAD to change the name of the ship, they couldn't have chosen an honorably better and more ironically appropriate name than "Argo".

Bulfinch's Mythology and National Geographic September 1985: "In Jason's Wake" were the most helpful and interesting sources of information on the story of Jason, the Argonauts and the Golden Fleece. Recommended.

In Soviet Georgia a tablet 3,000 years old was found, written in the Colchian language in sea-faring Phoenician cunifom that appears to be an 'eyewitness' account of the Argo's voyage.





SCIENCE FICTION AND
FANTASY COSTUMING

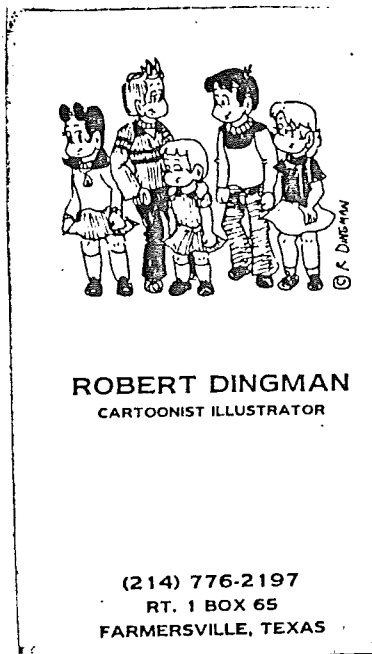
FREDRICKS OF RIGEL 12

MAX McCARN
(817) 498-4897

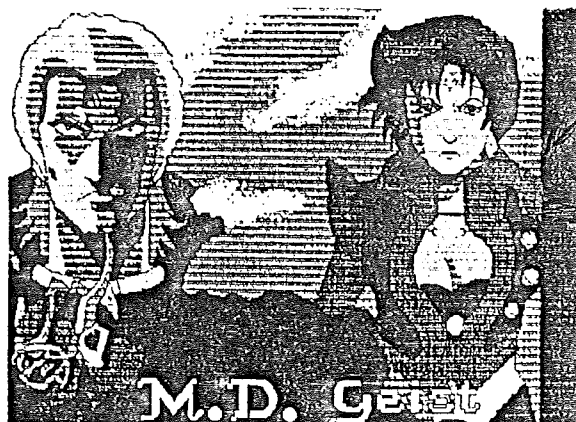
5816 HUNTER TRAIL
COLLEYVILLE, TEXAS 76034

(A business card of an EDC member, who has
an interesting sideline hobby!)

(Anime Representation of
Derek C. Wakefield)



(Another EDC member whose hobby is a bit more than
a hobby.)



POETRY

THE STARS -by Lynn Hayes

The Stars,
So far out in space
All the way out past Mars,
They make you feel right in place.

How brightly they shine,
Almost like a light.
Oh! How I wish they were mind,
The start at night.

But how can I reach the stars?
Those so bright;
All past Mars
That are so beautiful at night.

But the stars are just planets and suns.
Well, perhaps one is the SDF-1.

* * * * *

from "BARROOM BALLADS OF EARTH DEFENSE
MONITOR STATION I"

LAMENT FOR MOSSY PETE -by Richard Halada

This is the story sad and tragic,
Of the space-farmer, Mossy Pete,
Who tended great hydroponic tanks,
To feed the Gamilon fleet.

Master of genetic splicing
And the tailored chromosome,
He'd splice up the wearysome rations,
Of the spacecraft he called home.

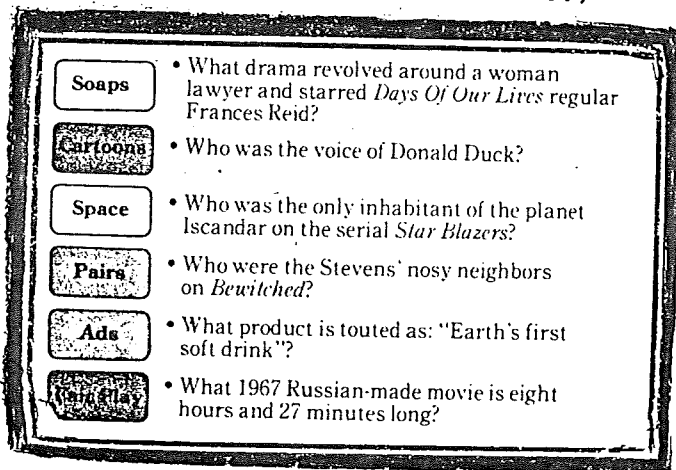
With vegetable cells from Ganymede,
Aldebaran, and Arcturios,
He'd mix and propagate and breed
Edibles taste though curious.

but then he conjured up his doom,
Blending DNA from a ripe tomato,
With booty from a merchantman:
The seeds of a sweet potato.

Great was the wrath of the Leader!
Thrice horrible Mossy Pete's fate!
When the Gamilons who rushed to mess-call.
Found fresh Yam-ato upon each plate.



(Anime is everywhere! This little goodie turned up in a trivia game called "FORTE" Check out the 'Space' column. Answer is printed further on in this fanzine.)

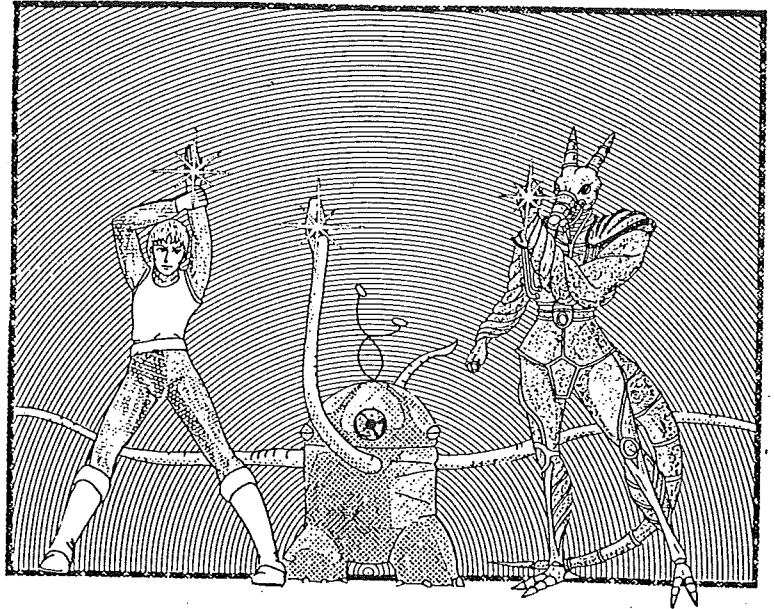


REVIEW

LENSMAN - THE TV SERIES

Reviewed by - Pat Munson-Siter

This Japanese animation series is, as yet, unavailable in English translation - the copy I got from Barb Edmunds (Sayla) is in Japanese. It speaks well for this 24-episode series that the non-Japanese-speaking viewer can still pretty well follow the story line; especially if one is at all familiar with E.E. "Doc" Smith's Lensman books. Quite frankly, when I first saw drawings from the series, I had not expected to really like the actual animation; I was pleasantly surprised.



There are considerable deviations from the books -- some were necessary for the advancement of the story in a visual medium; others could have been done just as easily as the books portrayed -- and some of the changes are excruciating.

There are three changes which I really feel should not have been made. The first is Kimball Kinnison's age - the way he is drawn, he appears to be no more than 18 or 19; and perhaps as young as 15. Kimball is the main character and focus of both the TV series and the books, and is his Civilization's premier Lensman. I always had the impression from the books that he was around 24 or 25. I think I would have preferred an older Kim; the younger one as the Japanese portray him just doesn't ring true -- especially as most of the other characters, including Clarrissa, seem older and more mature than the main hero does. Still, I can live with that change. The second two I find extremely difficult to accept. The first is the addition of "Soll", a robot resembling an art-deco trash can with arms. I don't know why the Japanese feel compelled to add little "cute" robots to their SF series; and in this case Soll is an annoying addition. The second addition is a little girl who appears in episodes 11 and 12 - apparently Port Admiral Haynes' niece or granddaughter. She is a spoiled brat and all I wanted to do during the two episodes in which she appeared was strangle her - or at least tan her little rear end. When she was kidnapped by Boskone I hoped she'd never reappear; no such luck. A 5-year-old on the Galactic Patrol's main base at all in the first place? Let alone let run freely enough that she could get on board the Brittania, Kim's cruiser, and take it off? No way! This change definitely detracted from the series. The only good thing is that she doesn't appear in any other episodes.

In the Japanese version, there is usually only one Lensman from each of Civilization's member species. No Lensman's Academy here, and Haynes, head of the Galactic Patrol, is not a Lensman. This does have the effect of concentrating attention on the four Lensman we meet - Kim, Worsel, Tregonsee, and Krinkle (I think Krinkle is a variation of Nadreck - more on that later); and the Lens is such a powerful tool and weapon in this series it's just as well we don't have a whole platoon of Lensmen running around. No mention is made of previous human Lensmen other than an indication that Haynes and others know what a Lensman is and something of what one can do.

In the beginning episode, Kinnison is a simple pilot on a Galactic Patrol (GP) ship - the first Brittania - being hunted by Boskone destroyers. The crew must escape in pods, leaving their ship and her captain to be destroyed. In the escape, Kim's pod enters the territory of Arisia. The pursuing Boskone ship is destroyed by her crew, driven insane by Arisia's defenses. Kim, on the other hand, finds himself facing Mentor (who, in the Japanese view, is a strange mixture between a Buddah and Yoda). He is given his Lens and tasked with carrying the battle against Boskone.

Further episodes detail the continuing war between Boskone and Civilization. Some are based on episodes in the books; others are pure invention. In the second episode Kim meets Worsel, the Velantian Lensman - whose people and planet are being held captive by Boskone invaders. In the third episode Kim meets Tregonsee, when both are dispatched by Mentor to Trengo to wipe out a Boskone base there. He does not meet Krinkle until near the end of the series; and Krinkle gains his Lens during the events of those episodes rather than already being a Lensman. Finally, all four Lensmen must face Helmuth, the leader of Boskone - and are successful, thanks to teamwork, in destroying him.

The artwork and animation are fairly good to start with (even by Japanese standards -- and that is so much better than most of the work being done by U.S. studios that there IS no comparison), and steadily improves throughout the series. Kim, as mentioned before, is drawn too young -- I'm told that he looks just like another character in another animation feature done by the same company -- only the hair color is changed somewhat. The rest of the cast is much better. I particularly like the way they draw Henry Henderson and Thorndyke, Galactic Patrol personnel who end up serving under Kinnison in the new Brittania as, respectively, chief pilot and science officer. These men look like skilled officers, experienced in their jobs. They are believable; Kim isn't. Kim also appears to

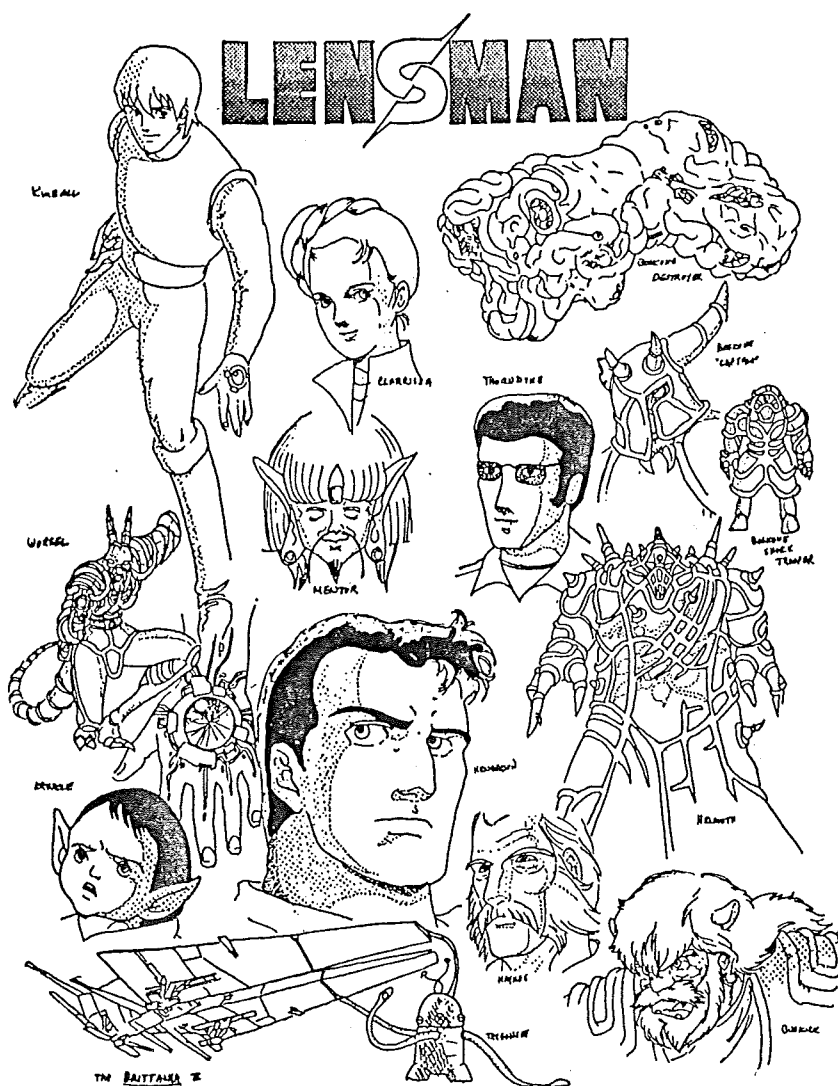
have a shortage of brains -- he keeps on doing STUPID things that get him into trouble. This is an experienced Patrol officer? A fifteen year old who's still wet behind the ears? Of course, in addition to cute robots the Japanese also have a thing about making their heroes and heroines in animation features look very young; both Nova (Yuki) and Wildstar (Kodai) in "Star Blazers" (Yamato series) and the entire G-Force ("Battle of the Planets"/Gatchaman) all look to be in their early to mid teens.

The Lenses, visually, are much as Smith portrayed them, although they are imbedded on the back of the left hand of the wearer instead of on a metallic bracelet worn on the wrist. They glow when their wearer is in danger; lines of force extending from the Lens into the wearer's hand. The Lens itself is a deep blue gem; I'd like to have one as jewelry! However, these Lenses are much more powerful than those in the books. Instead of just telepathy and universal translator functions, the Lenses in the series enable their wearer to levitate, create personal force fields, etc. Little mention is made of the telepathic functions of the Lens, as a matter of fact. Again, this is probably due to the difficulties of translating telepathic functions into a visual media. One animation fan remarked to me that the Lenses in the series have more in

common with Green Lantern's ring than Smith's Lenses, and in several respects, this is accurate.

Buskirk in the series is humanoid, but not human; and much more of a berserker than he was in the books. The visul design is good, indicating the Valerian's vast physical strength and "bullish" nature.

Worsel's design is excellent; I like him very much. Which says something, I've been



a long-time Worsel freak -- ever since I first read the books almost 20 years ago - and he doesn't quite match Smith's description of the 30-foot long, leather-winged, "crocodile-faced", and numerous eyes-on-stalks "snake". He is referred to as "the Dragon Lensman" for good reason! The Japanese, however, have come up with a very effective, strong visual design. Throughout the series, his main function seems to be equivalent to the arrival of the cavalry in old westerns -- in almost every episode, it's Worsel who arrives and helps pull Kim's fat out of the fire. My only complaint is that every time you turn around they change his size! In some shots he appears to be about twice as tall as Kim; in others he's just a mite taller than the human Lensman.

Tregonsee looks just as I had imagined him from the books, except for the fact he has eyes in the series (perhaps they felt it would be too hard to describe his "sense of perception" and took the easy way out). This adherence to the description of Rigellians in the books adds to the strength of this design. I just wish they'd had Tregonsee appear in more episodes -- he appears only in four out of the 24.

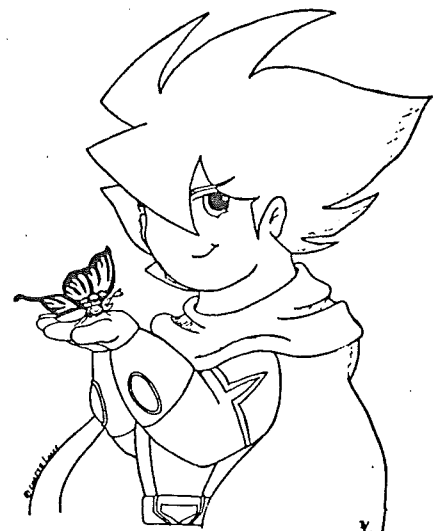
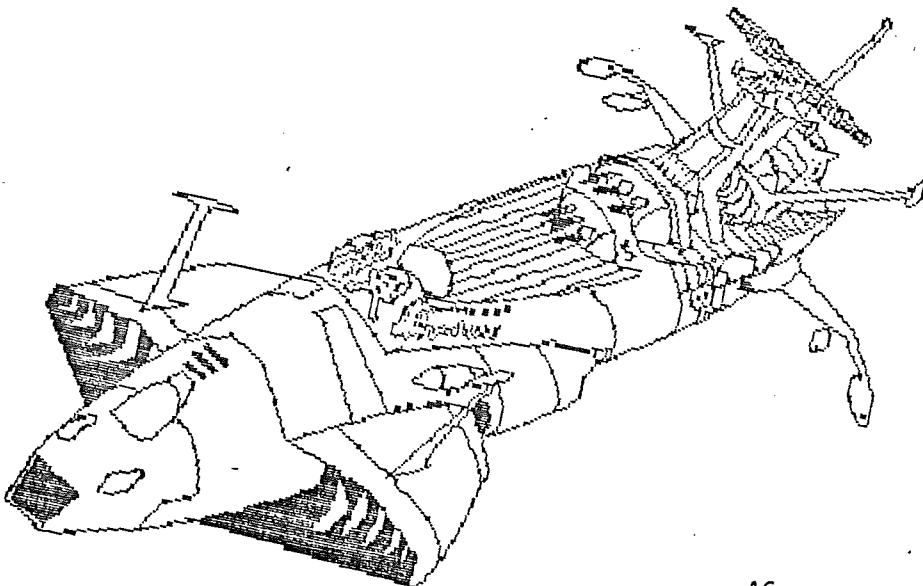
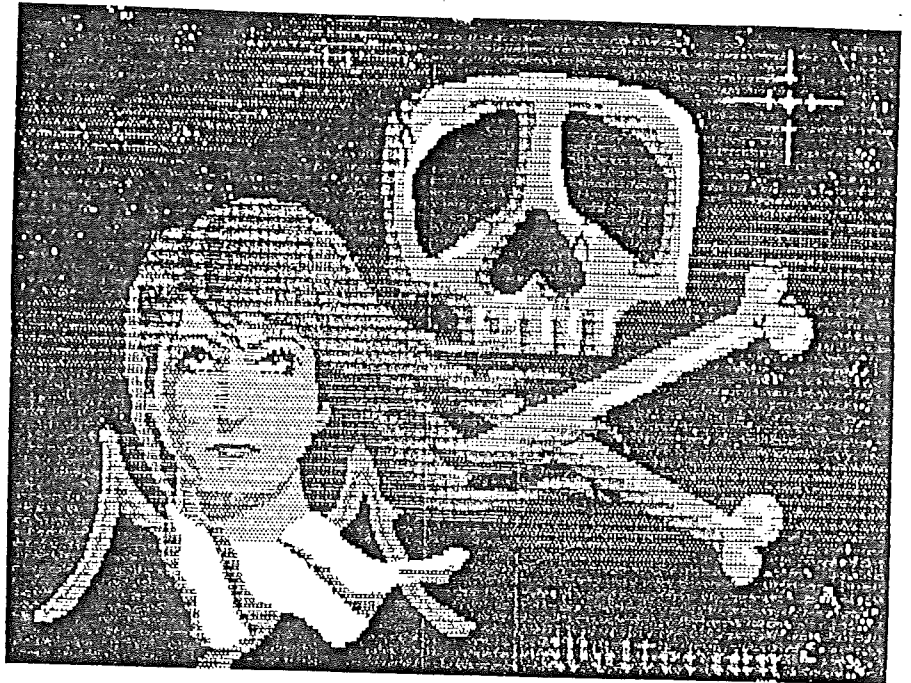
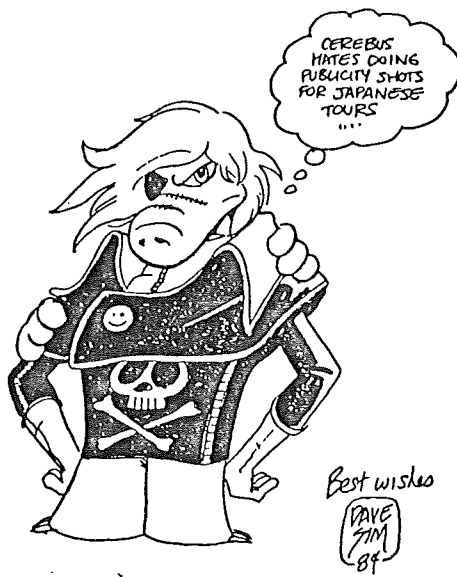
Krinkle, on the other hand, is a disappointment. He seems to have some of the personality characteristics of Nadreck, the Palainian Lensman -- who claimed to be a devout coward but none-the-less plunged into danger whenever necessary. Perhaps the artists felt that Nadreck -- who, as a native of a planet like Pluto, always appeared in what amounted to a mobile deep-freeze unit in conditions humans feel are normal -- would not translate well visually. But making Krinkle a pointed-eared blue-skinned, three-foot tall humanoid does NOT cut it! Krinkle is the weakest main character in the series (I'm not counting Haynes' niece, who I do not consider a main character).

Clarrissa, Kim's fiancée and one of the Patrol's best nurses, is no shrinking violet, I'm happy to say. She can pilot a ship, shoot a gun just as well - perhaps better than - Kim, and only screams occasionally. She also seems to be quite intelligent, and saves Kim's life a few times. In fact, I sometimes think she would make a far better Lensman than Kim does; I wish they'd followed the books and gone ahead and given her her Lens; the woman certainly earned it! Maybe if they ever do a second season they'll rectify that!

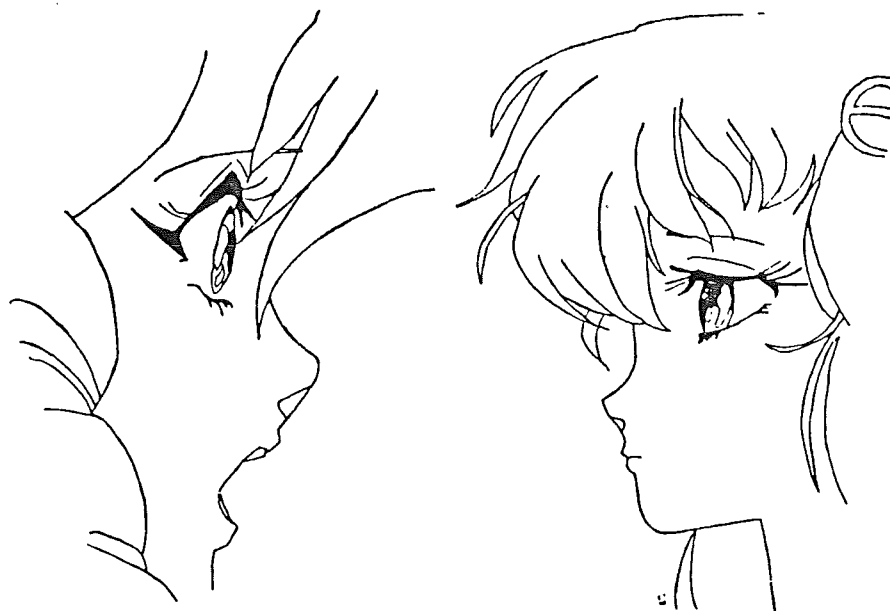
The enemy is also done effectively, one never really learns if the short, squat, and heavily armored shock troops of Boskone actually LOOK that way or are wearing artificial armor. Their captains and commanders wear great horned helmets; only glowing red eyes and sometimes alien fangs and such are visible. They all seem to have evil laughs; deep and resonant to high and hysterical. Helmuth appears as a burning red outline; his "heart" visibly pumping inside that outline. Out one glimpse of humanoid Boskone pirates (in the two episodes with Haynes' niece) show a multi-species crew, all of whom appear appropriately hardened to evil.

All in all, I really enjoyed Lensman. My problem at present is that I'm not sure whether I want the series to be shown on American TV or not. While I think it could be translated easily with only minor changes (I'm sure the censors would insist on cutting the scenes of Buskirk cutting up Boskone shock troops with his space axe and blue-colored blood splattering everything), after the way both Yamato (Star Blazers) and Gatchaman (Battle of the Planets) were chopped up and eviscerated by the translators/censors, I'm not sure but what they'd feel compelled to make major changes -- if only to justify their own existence. And Berkeley, who owns the American rights to the books, at the moment is doing its best to block plans to translate the series into English for American broadcasting. Don't ask me why; in my opinion the airing of the series would help increase the sales of the books! If you get a chance to see a copy of Lensman at a con or from an acquaintance who has a copy, do so!

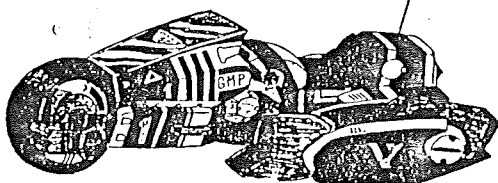
NOTE: the same studio also did a movie version of Lensman, which differs from the series and even more significantly from the books. As a matter of fact, in some ways it seems to be a rip-off of Star Wars more than an adaptation of Smith's Lensman series. However, while the plot of the movie is so thin and has holes one could ride Worsel through, and the characters lack any depth at all (I particularly dislike the way they treat Clarrissa -- who spends most of her time either getting captured and having to be rescued, screaming, or making goo-goo eyes at Kim -- especially when compared to the way she acts in the series!), the animation is excellent throughout -- much better than in the TV series. For those of you who haven't read the books, Berkeley has been re-issuing them as well as the other E.E. Smith books in the past year.



弁天
BENTEN

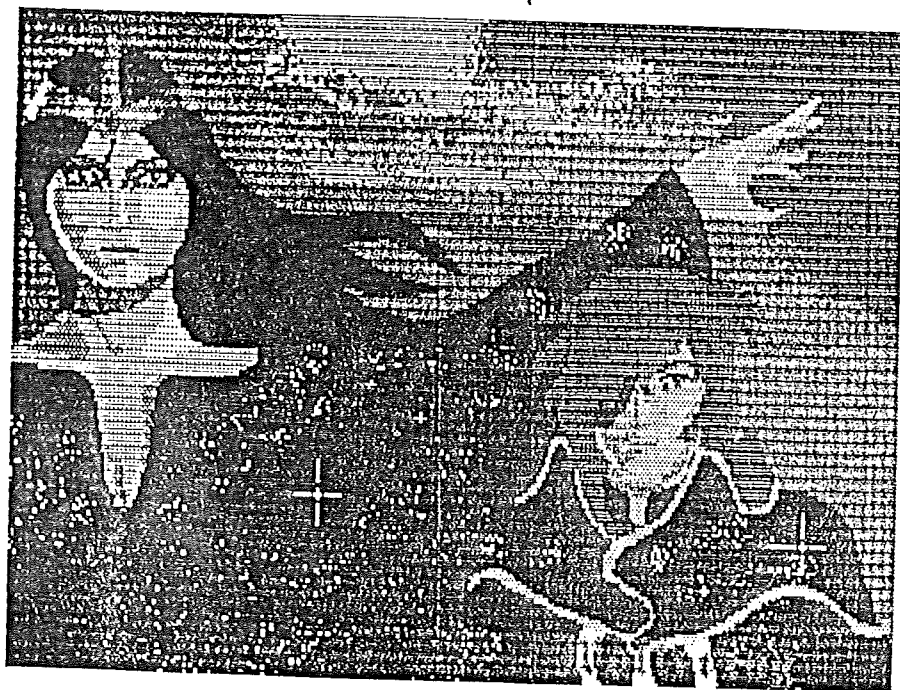
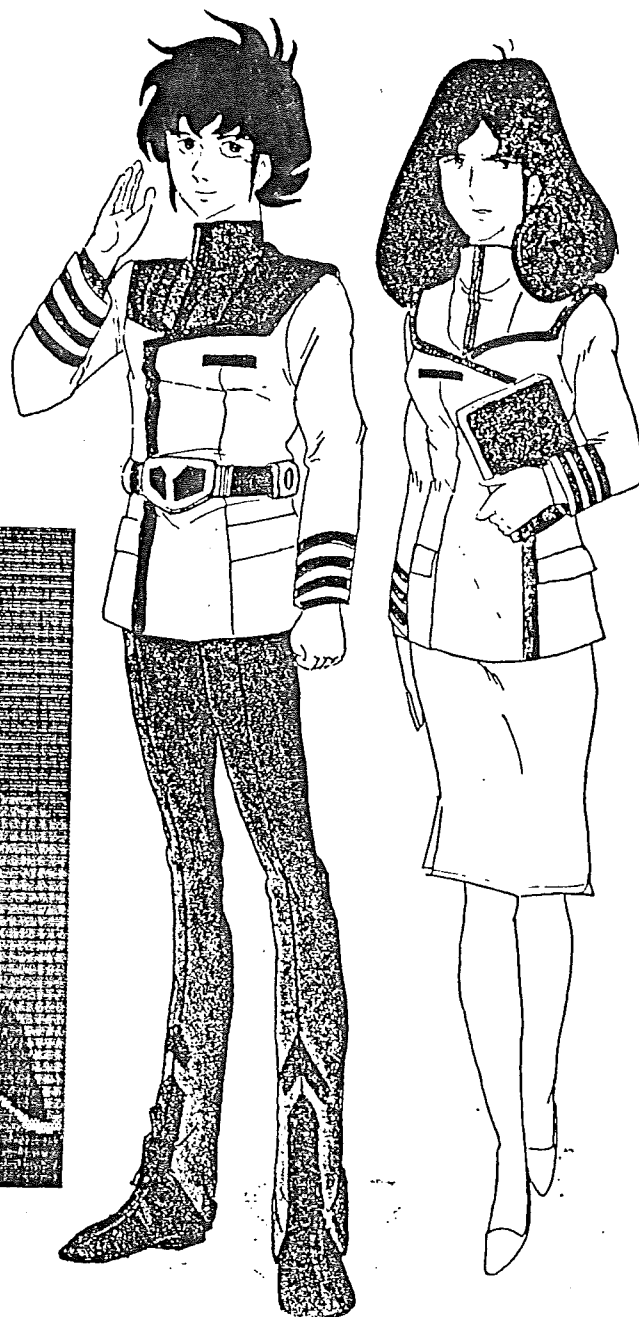


GMP GARLAND



SHINJI ISHIDA'S GMP GOLD R2

Ken U. Madeline
Shinji Isihda's GMP
5/1/86



SONG LYRICS

Awhile back we had a request for us to print the lyrics to the Star Blazers series, and a short time later this submission was sent in to us by a member in a completely different part of the country - what's that they say about great minds running in similar tracks? Anyway, to give credit where credit is due, the first printing of the Star Blazers lyrics that we've seen was in the Argo Notes, a one-shot 'zine put out several years ago. These, however, were not used from that publication, but were researched by the submitter.

STAR BLAZERS TV SERIES

-submitted by T. Wendell Martin

English Lyrics by Ginny Redington

First Season Opening:

We're off to outer space,
We're leaving Mother Earth
To save the human race;
Our Star Blazers.

Searching for a distant star,
Heading off to Iscandar,
Leaving all we love behind.
Who knows what dangers we'll find:

We must be strong and brave,
Our home we've got to save
If we don't, in just one year,
Mother Earth will disappear.

Fighting with the Gamillons,
We won't stop until we've won.
Then we'll return, and when we arrive,
The Earth will survive,
With our Star Blazers!

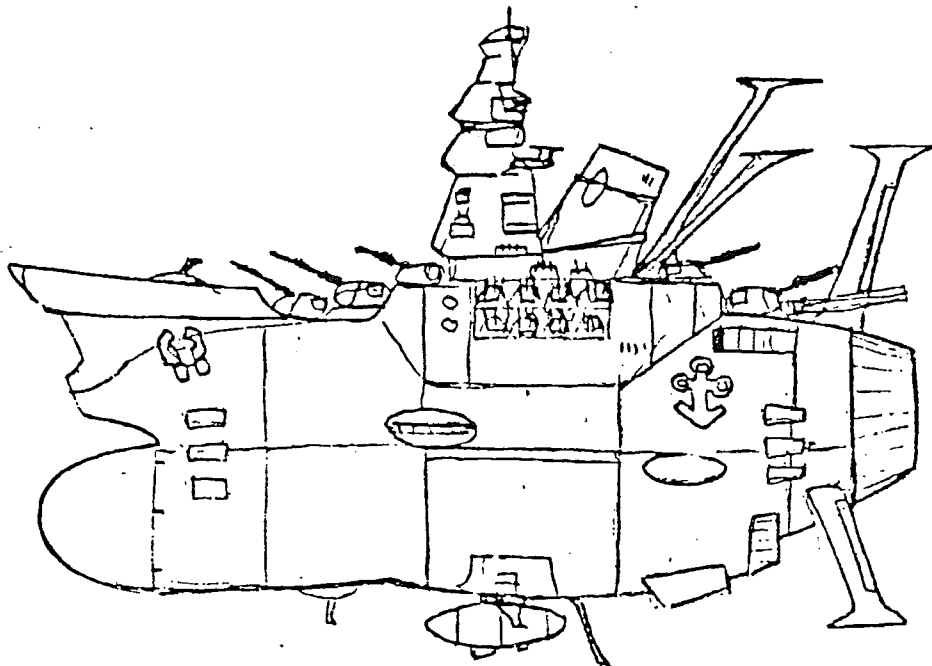
First Season Closing:

We're off to outer space,
We're leaving Mother Earth,
To save the human race;
Our Star Blazers.

Danger lurking everywhere,
But we know we've got to care,
Evil men with evil schemes;
They can't destroy all our dreams.

We must be strong and brave,
Our home we've got to save,
We must make the fighting cease,
So Mother Earth will be at peace.

Through all the fire and the smoke,
We will never give up hope,
If we can win the Earth will survive;
We'll keep peace alive,
With our Star Blazers.



LWM
1/24

Second Season Opening:

We're off to outer space,
We're leaving Mother Earth
To save the human race;
Our Star Blazers.

A cry for help, a desperate plight
Makes our Star Force reunite,
As we rush to meet our fate
The Comet Empire awaits.

We must be strong and brave
To stop it's evil ways,
If Zordar's plot should work,
He'll destroy the universe.

We'll fight the Comet Empire,
Battle through the raging fire,
Filled with the hope that earth will survive
We'll keep peace alive,
With our Star Blazers.

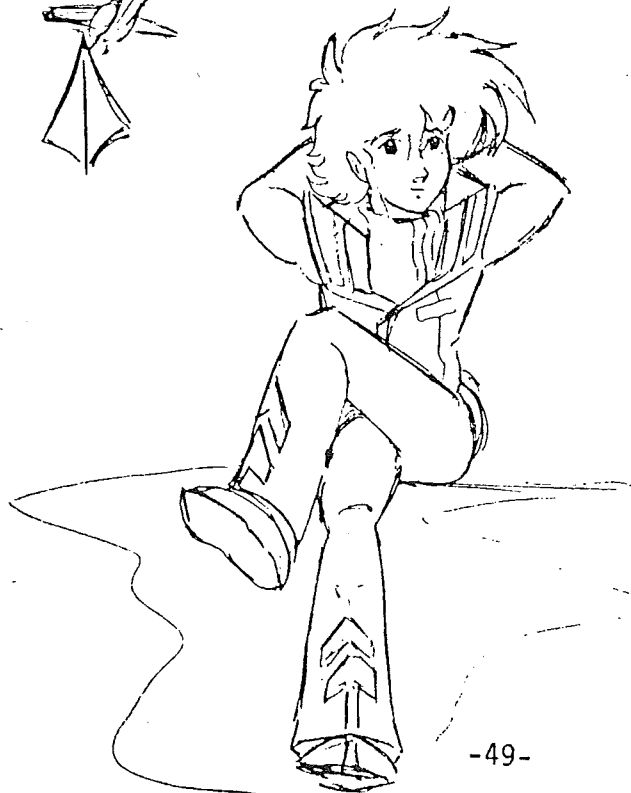
Second Season Closing:

Same as First
Season.



* * * *

Now, in addition to these lyrics, we've discovered the lyrics to the 3rd season Star Blazers! Unfortunately, they took the easy way out - they used the second season lyrics! It seems rather strange to hear comments about 'Zordar' and 'Comet Empire' and view the same footage from that season in the opening credits, when the series concerns the Bolar/Galvan(Garuman) war! Hmmm...we wonder if it was a way of sneaking in this series without anyone noticing until they started watching it?



輝

HIKARU

ICHIJO

FEATURE ARTICLE

OPERATIONS OF YAMATO SHIPBOARD SYSTEMS

-by T. Wendell Martin

The following is based on the two Star Blazers seasons and Perfect Manual 2. There is some speculation involved, but most statements can be backed up directly by the series.

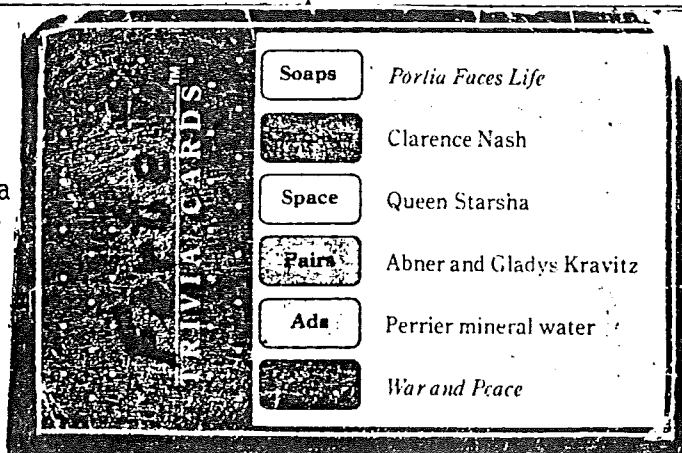
WAVE MOTION ENGINE

The Wave Motion Engine allows vessels to travel considerably faster than the speed of light. It bombards and compresses the molecules surrounding the ship with high-energy particles, producing tachyons. The tachyons are formed into a bubble, sealing the ship in it's own space-time sphere. The correct 4-D curvature must be carefully computed, or the ship will never return to normal space. The bubble, and all that is in it, is pulled through the fourth dimension by the tachyons, allowing multi-light year travel in seconds. In the early designs, this put much stress on the ship, which limited each warp to less than 1,000 light years. Later designs, however, were able to travel more than one hundred times that distance per warp. The area around the ship is also subject to stress, before, during and after warp. Ships typically cruise out of the exit area of their last warp before warping again to avoid overstressing the ship. Any stress-sensitive object caught in the bubble will be affected, for instance, contact-type mines (however, signal-detonated mines would be carried along without detonating). There is no real minimum warp distance, 100 years is as simple as 100 light years. The only requirement is that the line-of-sight warp path be clear of any large objects. Normal "empty" space is fine, as is any small debris, but anything approaching ship size or larger would have to be avoided.

WAVE MOTION GUN

The Wave Motion engine supplies power for the Wave Motion Gun. Instead of using the power to warp the ship, it is concentrated in a firing chamber near the engine. While the gun is being readied, no power is available for any other purpose (though ships generally have small electrical generators and/or batteries for essential functions during charging). After a few minutes, when the chamber is full, the gun can be fired. When the gun is fired, the beam is directed through the firing gate ("muzzle") at the front of the ship - the entire vessel is a cannon. Thus, the ship must be aimed at its target. This, plus the fact that the muzzle glows brightly during charging, makes it almost impossible to secretly ready the gun. The beam widens after firing, making it possible to take out a large area or fleet with one shot (and when you've got several minutes of wave motion energy in one shot, it takes out things very well). If anything of substance blocks the firing gate, or the area immediately surrounding it, the backlash can cripple or destroy the ship. After firing, power is restored to the ship, usually immediately.

Here's the answer to the Forte trivia card (as if you couldn't figure it out!)



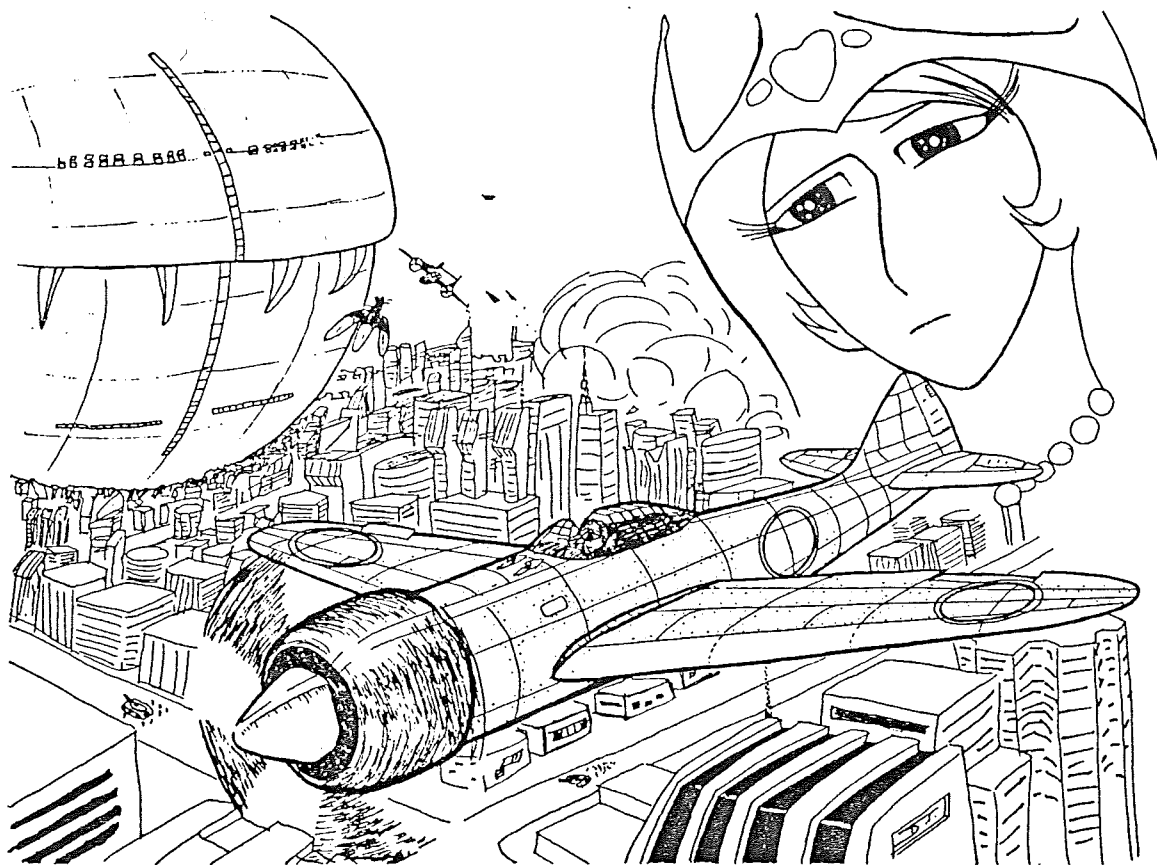
NEXT ISSUE

NNNN	NN	0000	VV	VV	AAA	111	0000
NN	NN NN	00 00	VV	VV	AA AA	11	00 00
NN	NNNN	00 00	VV	VV	AA AA	11	00 00
NN	NNN	00 00	VV VV	AA AAA AA	11	00 00	
NN	NN	0000	VVV	AA	AA	11111	0000

(N O V A 1 0)

FEATURED SYNOPSIS: QUEEN MILLENNIA THE MOVIE

ALSO: As an Extra: SASHA, THE ILLOZINE
(a small insert 'zine full of poetry and artwork only!)



CALLING ALL WRITERS/ARTISTS !!

Cattle Call for Nova 10 Submissions!

Slated already for Nova 10: Poetry, "The Untold Story" Pt. 2, Some miscellaneous artwork. But this is not a Nova, it's a Nova-ette! We need more! Write Now! Letters of Comment, articles, stories, speculation, editorials, whatever pops into your heads! Deadline for Nova 10 is: JULY 15, 1987! Don't miss out! SEND IN YOUR STUFF for Nova and Sasha TODAY! Send to: NOVA SUBMISSIONS; % EDC, P.O. Box 515942, Dallas, TX 75251-5942.

ILLUSTRATION CREDITS

FRONT COVER: Darrin Towers (Nova 9 Lettering: Lee Madison)

<u>Page</u>		<u>Page</u>	
1	Small Barlock logo - Darrin Towers	40	Lupin & Jigen - Vanessa Okita
1	Captain Barlock full figure- Ben Dunn	41	Anime Derek Wakefield - Bob Allen
2	Char - Logan Wayfinder	41	Yuri side view - Vanessa Okita
3	Yui & Eve - Lynn Hayes	41	Yui - Unknown
4	Max - Brad Lucido	41	M.D. Geist - Ted Woltering
5	"Marasai MK III" - Lee Madison	42	Comic strip - Lynn Hayes
6-11	"Jet Jaguar" - David Merrill	43	Lensman - Pat Munson-Siter
14	Battling Black Tiger - Trent Hix	44	Lensman characters - Pat Munson-Siter
17	Story illustration - Kenneth Mayes	46	Cerebus/Harlock - Dave Sim
17	Lupin III - Jamie Mathews		(used w/permission of Robert Gibson)
18-20	Speed Racer artwork - Darrin Towers	46	Young Justy - Debra Vorgias
21	Roy Fokker - Margaret Hastedt	46	Galaxy Express 999 art - David Merrill
23	Southern Cross soldier - Unknown	46	Emeraldus w/crossbones - Ted Woltering
23	Alpha Fighter (Legioss) - Lian Chu	46	Arcadia - Ted Woltering
26	Lupin III w/Mercedes - Darrin Towers	46	Young Locke - Debra Vorgias
Centerfold	- Icier-1 - Lee Madison	47	Benten - Lee Madison
29	Cyborg 009 - David Merrill	47	Icier-1 & Nagisa - Vanessa Okita
30	Z Gundam - Ted Woltering	47	GMP Garland - Lee Madison
30	Gundam side view - Logan Wayfinder	47	Lafresia/Harlock - Ted Woltering
30	Gundam w/Amuro - Brad Lucido	47	"Rick & Misa" - Lian Chu
32	"Comrades in Arms" - Julie Tharp	48	Egg Yamato - Lee Madison
33	Kodai & Yuki in Samurai garb - Don Jump	49	Dessler - Pat Munson-Siter
	(Inks: L. Darklighter)	49	Hikaru Ichijo - Tim Collier
35	"Love Conquors All" - Julie Tharp	51	Queen Millennia scene - Darrin Towers
37	"Thumbs Up" - Julie Tharp	52	Nova 9 w/Southern Cross girls - Lynn Hayes
40	Lupin Manga - David Merrill		

BACK COVER: Darrin Towers



ATTENTION AMATEUR WRITERS AND ARTISTS

Phantasm Publishing is looking for submissions for a new science fiction/fantasy/horror fiction magazine. This is a professional magazine, NOT a fanzine. For manuscript submission guidelines, send a self-addressed stamped envelope to:

PHANTASM PUBLISHING
700 Rio Grande
Austin, TX 78701

ATTENTION ADVERTISERS: For the best rates around in a quarterly fiction magazine, contact the above address and please mark your envelope
ATTN: Advertising.

